

THE NEW YORK DRAMATIC MIRROR

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ARTHUR E. MOULTON.

FOREIGN DRAMATISTS.

"When I went abroad early last June," said Elizabeth Marbury to a Mexican man, "I expected to find things theatrical very dull on the other side. The contrary, however, proved to be the case. In fact, it was a busier Summer for me than in any previous year."

I met several new dramatists in London and made arrangements to represent them here. I also conducted the negotiations for the American rights of a number of plays then running in London. Among others I made contracts with were Sydney Grundy, Arthur Law, B. C. Stephenson, Haddon Chambers and Bernard Shaw.

"One of the greatest surprises of the London season was the purchase by Henry Irving of the English rights of Madame Sans-Gêne. Several well-known people were nibbling at it—notably Mr. and Mrs. Bancroft—but they were not sure how such a play would strike the English public, and were waiting for the verdict of the press on the production by Madame Réjane and her French company. Mr. Irving, however, decided that the play was good, and he took time by the forelock. The French performance was to be given on the Saturday night, and on Friday afternoon he arranged, through me, to purchase the English rights from M. Sardou, announcing his intention of playing Napoleon.

"On the first night of the French performance no one knew that Mr. Irving had bought the play, and when the success of the representation was known there was a rush to secure the English rights. At first everyone laughed at the idea of Irving, gaunt and thin, playing Napoleon, short and fat, but Sardou has found a very clever way out of the difficulty.

"It will be remembered that in the piece as played by Réjane Napoleon is not seen at all in the first act, although reference is made to him in the lines as a lieutenant of artillery, a striking of great promise. Sardou has taken that idea, and during the first act, while this reference is being made, Irving will appear at the back of the stage as a silhouette. He will look thin and gaunt and thus will be the audience's first impression of him. In the succeeding acts, when the great Emperor is announced, they will not expect to see the short, pudgy man of history, but the thin, gaunt silhouette seen in the first act.

"When in Paris, Sardou spoke to me of the prevalent idea that it is Réjane who made the success of Madame Sans-Gêne. The playwright denies this. He says he has the highest opinion of Madame Réjane's talent as an actress, and that he considers her without an equal as a comedienne, but he says that his play has been just as successful when played by other actresses. There are several companies touring the French provinces with Sans-Gêne, and they are all doing well.

"I saw Adolph D'Emery, too, when in Paris. He is now very old, being nearly eighty, but his brain is as active as ever. A new piece, written by him in collaboration with Maurice Burdette and M. Flouquet, will be produced this season at the Théâtre de l'Odéon.

"This year I expect to represent here a number of the best known German authors. I find, however, that the Germans are even more conservative in their methods of doing business than the French."

SHAKESPEARE BIRTHDAY.

The Professional Women's League held a social last week Monday, "Language" being the special feature. Mrs. Charlotte R. Bolton presided, and there was a large attendance.

The evening began with a Venetian hunting song by Mrs. Edwin Astor. This was followed by a Shakespearean hunting under the direction of Mathilde Coty, the author being Mrs. Marie F. Neffin. The characters were Lady Macbeth, by Helen Chapman; Portia, by Alice Fairweather; Ophelia, by Florence Willard, a daughter of the author; and Juliet, by Ella Gundersen. The scene was a German water court.

In the scene, Juliet was supposed to have married Juliet and developed into a jaded husband. He would not permit Juliet to have a balcony, on the ground that she had been altogether too clever on one before marriage. Lady Macbeth was illustrated as a woman with a Scotch accent and a grievance against one William Shakespeare, "a young reporter, who had wormed out of her servants the family secrets." Portia was made to regret her marriage to Bassanio, and Ophelia bristled with the suspicion of the melancholy Hamlet, when she recommended to him his loneliness and vice to himself.

Among those present were Mrs. Robert Moulton, Mrs. A. M. Palmer, Ida Jeffries Goodrich, Mary Arnot Hayes, Grace Curtis, Katherine W. Evans, Emma S. Quincy, Mrs. John W. D. Plummer, and Mrs. Robert H. Smith.

ARTHUR C. ASTON.

Arthur C. Aston, the subject of the portrait on the first page this week, has achieved an enviable reputation as a force comedian. His first pronounced hit was as Frank Daniels' double in *Little Pack*, since which time he has advanced steadily. Mr. Moulton was featured last season in Charles E. Bixley's *A Railroad Ticket*, and his success was strong enough to tempt Mr. Blaney to write the part of Isa Conboy in *A Baggage Check* especially for Mr. Moulton as the star in that piece under the management of Giles Remond and D. S. Vernon. His position now seems to be assured, and New York will soon have an opportunity of judging Mr. Moulton in this piece. Unlike many late-day comedians, Mr. Moulton is a graduate of the stock company system, having served his dramatic apprenticeship in the Boston Theatre Company in support of Mrs. Boucicault and other noted stars and companies.

AN URGENT NOTE.

"Some time ago I read in *The Mirror* that the duty on paper in Canada and British Columbia had been reduced," writes Arthur C. Aston, from Portland, Ore., under date of Sept. 6, "but I have just come from that part of the country, our company having played Victoria and Vancouver, and I can give you a little interesting information on the subject.

"The paper duty until recently was divided into two classes, that on lithograph paper and that on regular type work. On the former the duty was six cents per pound, and about sixteen per cent. ad valorem, and on the latter fifteen cents per pound, and about twenty-five per cent ad valorem. It has now all been included together, and lithograph work is charged the same as type work, namely fifteen cents per pound and about twenty-five per cent ad valorem.

"This is certainly most unjust, for the duty at the above rate on our paper for Victoria, B. C., was \$30.05. The cost of the paper was \$35, and thus it is seen how excessive this duty is. I asked Manager Jameson why he did not try to get the duty down. He replied that the movement would have to be started in the Eastern part of Canada in order to have any effect, for Victoria and Vancouver were the only Western cities in that territory whose voice would be heard.

"I should think that Toronto, Montreal, Ottawa, and other places in Eastern Canada would unite to lessen the duty, for as it now stands it is prohibitive, as it keeps many good companies from visiting that part of the country."

CRANE AS FAUSTAFF.

William H. Crane will present *The Merry Wives of Windsor* at the Star Theatre next Monday, when he will be seen for the first time in this city as Sir John Falstaff.

A little over a year ago Mr. Crane promised to revive this comedy, and for over six months active work has been done in preparing it for the public. Although Mr. Crane has never been seen as Shakespeare's fat knight in this city, he played the part in a number of other cities eight years ago, and his success in it at that time made him anxious to again take it up.

The public is indebted to Mr. Daly for the only performance of the comedy given in this city in recent years. He made one production of it at his Twenty-fourth Street house, and another when he moved to his present theatre.

In Mr. Crane's support will be Orrin Johnson, Boyd Putnam, H. A. Wesser, Joseph Whinnick, Jr., H. A. Langdon, George F. De Vere, Percy Brooke, James O. Barrows, Gus De Vere, William Lewers, Hal Smith, and D. J. Fingland and Fiddlett Page. Lizzie Hudson Collier, Anne O'Neill, Miss V. Egar and Kate Dunnin Wilson.

The scenery has been painted by Marston, and the costumes have been made by Dorian, after designs submitted by E. Hamilton Bell. The incidental music is by Henry Widmer.

WILLIAMSON'S AUSTRALIAN PLANS.

J. C. Williamson, the Australian manager, who has been spending a few weeks in New York en route for Melbourne, has purchased from Charles Frohman the Australian rights of *Shane'sland* and will produce the piece at his own theatre in Melbourne. It will be done on the same scale as at the Academy of Music, with the same number of horses and supers. Mr. Williamson fears that his Melbourne audiences are not very well read in the matter of our civil war, so to render the Sheridan episode intelligible he will print a picture of the famous general on the house programme and give a short account of his great ride.

Mr. Williamson also made a proposal to Mr. Frohman to take the latter's stock company to Australia next Summer, which, of course, is Winter in Australia and the height of the season. He wants the company to appear in American plays only, and he thinks, as the Australians are so much of English plays and players that an American company in native plays would be a profitable novelty. He also believes it would open the way for American stars to visit Australia.

Mr. Frohman thinks favorably of the scheme, and he is willing to accept it if meets with the approval of his company.

Mr. Williamson would pay all the expenses of the company from San Francisco and land the company back in America in time for next season's opening.

ATTACHED BY A COW.

The Friends company, writes Arthur C. Aston, met with a strange experience the other day while jumping from Butte, Mont., to Spokane, Wash. The train was late and traveling at a high rate of speed, when just West of Missoula the engine gave several sharp whistles and began to slow down. A look ahead showed that there were fifteen or twenty cows on the track. The animals scurried out of the way, and the engine increased its speed, when suddenly one of the cows turned, and with head lowered advanced on the track toward the train aggressively. The cow was struck by the locomotive and buried into a gully beside the road hardly moved. If the body of the cow had remained on the track, the train might have been derailed.

B. D. STEVENS' ACCIDENT.

Manager B. D. Stevens, of the De Wolf Hopper Opera company, is lying in the Presbyterian Hospital with a dislocated hip.

While driving in Central Park last Tuesday afternoon his horse took fright and bolted, and the manager was thrown from his carriage.

While the injury to his hip does not threaten permanent injury, Mr. Stevens is likely to be confined to his bed for six weeks.

His place "in front" is taken temporarily by J. W. McKinney.

GHOST OF THE DOWN.

Richard Stahl writes from Fort Smith, Ark., that his health is very much improved, and that he will soon return home.

Charles P. Brown, manager, says that the Gormans, John, James and George, formerly of Gorman's Minstrels, are making the best of their lives in their new farce-comedy, *The Gilboughs Abroad*. They are now playing throughout New England.

The Garrick Club, whose rooms are at 32 West Twenty-seventh Street, enjoyed an informal "smoker" last evening.

Charles E. Bloomer has joined Carl A. Hause's Silver King company.

Harry Barnard, late manager of The Skating Rink company, has signed as acting manager with After the Ball, which will begin its season on Oct. 1.

Alexander Illson recently brought suit in this city against Duncan B. Harrison to recover \$132.56 as royalties on his play known as the French as *Les Jolies de la Patrie*, the American rights to which were sold to Abbott and Teal, and by them disposed of to Harrison. In an answer, Harrison admitted that he owed \$242.56 in royalties, and his lawyers consented to the entry of judgment for that sum. The action for the balance will be tried at the next term of the City Court.

Manager Denis, of the Broadway Theatre, Norwalk, Conn., has engaged Ernest H. Gros of the Standard Theatre, to paint new scenery for his house.

The Anonymous Club, composed of newspaper writers, will hold an annual "revel" with professional friends at the Casino on Oct. 1.

Jeanette St. Herry has been engaged for the Pauline Hall Opera company.

Laura Clement opened in *Off the Earth* with Eddie Foy last Monday night. Miss Clement had signed with Mr. Foy to sing over Keith's circuit, but was released in order that she might accept Mr. Foy's offer.

Howard Elmore, business manager for Marie Burroughs, is visiting friends in Portland, Me.

Helene Brooks has been engaged for the Maude Grainger company, which is en route for California, to originate a character comedy part in Alice Ives' new play.

Arthur E. Greenaway, an Australian actor, is on his way to this city.

P. J. Toomey, of Novon and Toomey, scenic artists, St. Louis, accompanied by Mrs. Toomey, is in Paris after five months' travel on the continent. Mr. Toomey has made many sketches for his next season's work in America.

Ole Olson, rewritten by Gus Hege, will open soon under the management of Jacob Lott about Oct. 3. John R. Cumpton has been engaged for the title part and Alice Evans for the sympathetic role.

Harriette Weems was greeted by a large and well-pleased audience on her opening in Atlantic City, N. J., last Thursday, and the sale of seats for her production of *Othello* is said to have been the largest on record there.

Sylvester H. Maguire left New York last Wednesday to take the place of D. V. Arthur as business manager for William Morris, who is starring in *The Lost Paradise*.

Although Amy Lee's contract with Edward Harrigan does not expire until Sept. 29, Mr. Harrigan released her on Saturday in order that she might come to New York to rehearse with her own company in Pauw Tuck, 220.

Stanley Wells has signed as stage manager with the Jane Cossins company.

Tim Murphy and his company appear to have been successful in Henry Guy Custer's comedy, *Leon Kettle*, which will soon be seen at the Bijou Theatre in this city.

Annie Oakley, the expert shot, will leave this country in November for a tour of Great Britain in Ulric Abercrombie's play, *Miss Rose*, in which she will give exhibitions of riding and shooting.

George W. Parsons is playing the leading comic part in *Our Flat* this season.

Florence M. Everett, who has returned from her cottage at Lansdowne, Pa., will accompany Frederick Woods and Louis James again this season, appearing in leading roles.

Now that dramatists are dealing with Napoleon and several plays in which he figures will be seen this season, it is interesting to note an enterprise of *McClure's Magazine*, which has secured the use of the Hon. Gardner G. Hubbard's great collection of Napoleon prints and will during six months present a pictorial history of the great man, accompanied by careful text furnished by Mr. Hubbard. Much matter new to the public will be given on the subject.

Fred. Solomon's operatic trio, Fred., Sol and Eddie Solomon, made a hit last week in Boston.

The Kendals have a new play in their repertoire, called *A Political Woman*. The author's name is not announced.

It is said that Charles Cartwright, who has only just returned to London from his American tour, will visit America next January.

Joe Weisner and Katie West, the former a member of the chorus of the Camille D'Arville Opera company, and the latter of Brooklyn, N. Y., were married in Boston on Sept. 9.

A company has been formed in Houston, Tex., to rebuild the theatre now leased by Henry Greenwell. Major M. L. Lowman, Captain M. A. House, E. L. Condie, Major Greenwell, Frank Cox and several business men are interested. Sweeney and Condie will have an interest of \$50,000 each. Greenwell \$5,000 and \$10,000 in stock will be taken by others. Improvements to cost \$2,000 will be undertaken next May, and the theatre will be ready for use in September, 1895. Mr. Greenwell is to have a house for five years at \$2,000 per annum.



Carrie Roma, prima donna, is pictured above. Miss Roma is a California girl, well known in the literary and musical world. She is a graduate of the New England Conservatory of Music, Boston, and a pupil of John O'Neil and Alfred Kelleher, teachers of Lillian Nordica and Emma Nevada respectively. Miss Roma has left the Tivoli Opera House, San Francisco, to personally superintend the Eastern publication of her songs, and to establish herself with Eastern opera companies. Her first public appearance was made when she was a child of three years, and she has since been connected with standard opera and concert companies, among them the original Boston Opera company, Fowler's Tableaux d'Art Concert company, Donnelly and Girard's Natural Gas, Alfred Wilke's Opera company, Eugene Sandow's *Trobadors* Vaudevilles, and the Tivoli, San Francisco. Miss Roma possesses a gold medal presented to her by the people of Boston on her graduation. She is rather small, slight of figure, has large, expressive eyes, dark curly hair, and her voice, which is a sympathetic, powerful soprano, has great compass.

Edwin Wallace, of Mrs. John Drew's company, and Katherine Horan were married at Highland, N. J., on Sept. 10.

The new union railroad station at St. Louis was opened at midnight on Saturday, Sept. 1. The last train to leave the station was a special over the Chicago and Alton Railroad chartered to carry the Tony Farrel company from St. Louis to Kansas City. Besides the train crew there were aboard Tony Farrel, Jennie Leland, Minnie Emmett, Mildred Stevens, T. J. Meads, M. J. Kennedy, William B. Cahill, Murphy O'Hea, F. H. Gibbons, Frank Anderson and Eddie Eimer.

O. H. Taylor, general passenger agent of the Fall River Line, notifies *The Mirror* that the double service of that line was discontinued for the Summer season of 1894 on Saturday. The steamers *Priscilla* and *Puritan* will remain in commission, and will leave New York from old pier 22, North River, foot of Murray Street, daily at 5.30 p. m.

George J. Appleton, manager for Nat. C. Goodman, returned to town last week after a long vacation.

Master Jack Lynn, who is playing the part of Buttons in *The Two Sisters*, is said to have made a hit in that character.

Harris' Theatre, Pittsburgh, has been closed by order of the Department of Public Safety, on the ground that portions of the exits were occupied by stands for the sale of various articles. The obstructions will have to be removed before the theatre can again be opened.

Oliver Jurgenson, tanned by the desert winds, arrived in town last week after a tour of the Pacific coast, and left again yesterday in advance of *The Amazons*.

Master Francis Gilmartin, late of the Beau Brummel, Jr., company, had a successful operation performed on his right eye last Wednesday, and is now in the New York Eye and Ear Infirmary, from which institution he expects to be discharged in a few days.

Elsie De Wolf, who was specially engaged for The Raft's Shop, has signed a contract with Charles Frohman for the entire season at the Empire Theatre.

Lena Meriville is playing the leading female role in *Our Uncle Dudley*.

The one hundredth anniversary of the Holiday Street Theatre, Baltimore, occurred last Thursday, when Florence Bradley appeared in *The Captain's Mate* to a crowded house. Between acts II. and III. Miss Bradley and her company sang "Old Hundred" to great applause.

George W. Denham has been specially engaged to play Harvey Duff in Walter Sandford's production of *The Shanghaied*, which began at Niblo's last night.

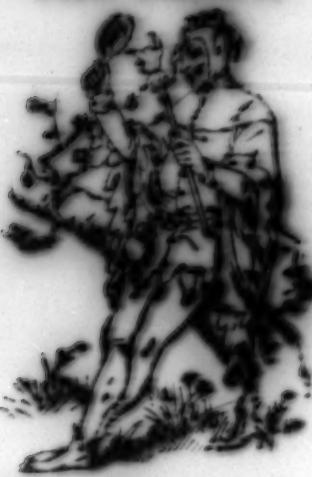
Lindum and Roberts, managers of the Lee Avenue Theatre, Brooklyn, gave a benefit for unemployed workmen of that city last Thursday.

John Coleman, the singing comedian, is said to have made a hit in *Old Glory*.

Fred. Edwards, the stage manager, returned to town from the mountains last week.

Ernest Hopkins, for early of the Union Square Theatre, whose Summer residence is at White Plains, L. I., the other day took into custody a man named Max Hoffman, whom he had had invited to his family, and led him into Police Court, tied with a clothes-line. Hoffman pleaded guilty and was sentenced to three months' imprisonment.

THE USHER



Strict secrecy regarding the plot of Sardou's new play is maintained on both sides of the Atlantic. No details, so far as I know, have been published hitherto.

Through a private channel I am enabled to tell something about *Gismonda*, as Miss Davenport calls it, or *La Duchesse d'Athènes* as it will be known at the Renaissance in Paris, where Bernhardt will produce it this Autumn, following a revival of *La Feme de Claude*, which was put up there last night.

Gismonda is in four acts. The period is 1752 and the heroine is the last Duchess of Athens. Nero II has just died, leaving the body to Franco, his nephew, son of his brother Antonio. The guardian of Franco is the Duchess Regent, who marries a young Venetian, Bartolomeo Contarini, son of the Governor of Naxos who is ambitious to sweep Franco's throne and if possible to obtain the consent of the Sultan.

But the Sultan objects and gives his support to Franco, who puts his aunt to death. This furnishes an excuse to the ruler of Turkey to invade Athens, which is thereupon placed under the dominion of the Ottoman Turks. These historical facts form the basis of the drama, which will slightly suggest *Timon*. The scenery for the Paris production will be reproduced from a description found in the Vienna Library.

Overhead in the lobby at the Empire: "Drew doesn't look like a leader of the House of Commons."

"No. He looks like a leader of the Germans."

The frenzied search for "novelty" drives some of our newspapers to strange ends.

To the practice of printing the names of Tom, Dick and Harry as among those present at the first representation of a play there is now added a technical description of the dress worn by the women on the stage and copied articles from the principal members of the cast describing how they felt during and after the performance.

Impeccable critic writing of one of the acts in *The Bubble Shop* that she was "a delightful creation in cuisse de canard satin and can de Nil satin, with feathers down."

If dramatic reviewers are to be expected to indulge in such weird pictures as well as to analyze the play and to criticize the acting arrangements may be looked for.

Instead of studying Bernhardt, Hauptmann, et al., and otherwise preparing for the exciting days of the up-to-date critic's office, our gallant young advocates of the "new" will spend their leisure moments at Bernhardt's, familiarizing themselves with the latest "comics" and "dramas" and things, in order to write understandingly of the great drama in the glare of the footlights.

Brown does not think from seeing the living pictures; but one of its most conservative and most authoritative is pleased because the figures of the women used as models are not perfect in proportion. The Hub is nothing if not classical.

The trial of a case involving two pairs of credit stage boots which a burlesque actress very properly refused to pay the maker for, is a subject that one of our great dailies gave nearly two columns to last week. The war is over and into insignificance that day.

Miss Bouchault said many shrewd and glib things. A dramatist showed me a letter yesterday written by Bouchault a dozen years ago, in which he said: "When young dramatic girls writing clever plays they begin to write successful plays." There's a world of wisdom in that.

The veteran John Ellsler sends me the following letter regarding the report that he is about to enter the Forrest Home:

Dear—In the past number of *The Mirror*, under the heading "Forrest Home Vacancies," I find my name prominently and loudly recorded as a candidate for one of the present vacancies in the Home. I don't know who the author of this report may be, or how it originated; but I am free to say that there is not one word of truth in it.

I have a home, the home of my wife and children. Why then should I seek refuge in that admirable institution, the Forrest Home, to the exclusion, and discomfiture, of others, less blessed, and perhaps more deserving, than myself?

I have been accustomed to an active life from boyhood, and I mean to continue in this line of life until the Great Master calls a halt. No idleness and care for me, whilst I am mentally and physically able to work.

Now, my dear Mr. Editor, will you kindly give these few lines a home in your ever welcome *Mirror* and so please and oblige.

Yours very truly,
JOHN A. ELLSLER, SR.
PHILADELPHIA, Sept. 11, 1891.

The report which Mr. Ellsler denies originated in the expressed determination of several of his lifelong friends to present his name to the Home's trustees. They will

doubtless be relieved to know that the brave and honored old actor is beyond the need of seeking an asylum in the institution founded by Forrest.

A literary man writes from Cincinnati:

"It is a proof of the revival of interest in dramatic art, as well as the great popularity and general excellence of *The Dramatic Mirror*, when such a conservative institution as the Cincinnati Public Library chooses that journal as the only one of its class to file in its periodical rooms.

"Already *The Mirror* is being highly appreciated, and the attendants always recommend it to those who wish to keep in touch with what is best and most readable in theatrical matters."

Last week the annual convention of the Hoo Hoo was held at Kansas City. That the uninitiated may know who and what the Hoo Hoo are it is necessary to explain that they are a social organization of lumbermen.

At this convention the Hoo Hoo amended their by-laws so that hereafter no actors will be admitted to membership in the order. Up to this time but two actors have joined, although the organization is several years old.

The exclusion of actors from the possibility of becoming Hoo Hoo is a very grave deprivation, no doubt, although it is not plain why any professional who is not a stick should wish to join the brotherhood of social lumbermen.

My attention has been called to an article on the stage in this month's *Donahue's Magazine*, a catholic monthly, by the Rev. Mortimer Edward Twomey, a priest.

Unlike most clergymen, he takes a view favorable to the theatre. He suggests that instead of frowning at each other, the player and the priest should meet on a common ground, lay aside prejudice, and sit down as men to talk the matter over, and to learn how they can help each other to help their fellow men.

It is refreshing to find a clergymen speaking sensibly on the subject of the stage and differing from the majority of his sometimes narrow and bigoted brethren.

Nevertheless, I cannot see any special reason why the actor and the priest should get together for mankind's benefit. Religion is a matter of individual concern. The actor's business is to act and the preacher's vocation is to preach. Actor-preachers and preacher-actors have never been conspicuously successful.

The stage yields a powerful influence upon society. So does literature, and so do other forms of art. But it is foreign to their purpose to concern themselves directly with the work that belongs properly to the church.

A CHAT WITH SADIE MARTINOT.

"I see no reason why an actress should continue her starring tour to the United States."

The speaker was Sadie Martinot. The place, her luxuriously furnished apartments at 2 West Thirty-fourth Street. The time, last Friday afternoon.

"Mr. Figman and I intend to travel extensively and play in all the English-speaking countries just as Mrs. Brown Potter and Mr. Bellwoor do. We shall visit India, Africa, Australia, Great Britain, the West Indies, and even Hong-Kong in China. We are busy now carefully selecting a stock company, and we are also gathering together enough good plays to form a repertory.

"We have several plays already in our possession, of which the principal is *Yankee* and *Stephenson's comedy*. The *Passport*, and other plays are now being written for us. In *The Passport* Mr. Figman plays the part of an attaché of Legation. I, as a coquettish young widow, get into all kinds of scrapes from which Mr. Figman rescues me. The piece is pure high comedy. It has never been produced in England.

"This summer we went to France and Switzerland. While in Paris we met Catulle Mendes, the *fin-de-siècle* poet, and he gave me a copy of his last novel, *La Maison de la Vieille*, which shocked me considerably before I had finished the first chapter. Among other interesting things, Mr. Mendes told me that the lionetto or Leoncavallo's famous one-act opera, *I Pagliacci*, was taken from one of his stories, called *La Feme de Tatarin*.

"I didn't pick up any curios while abroad this time, but spent all my spare money on a number of new gowns which I shall use in *The Passport*. Each one is a dream.

"We expect to open our tour some time in October in Providence, R. I. The date is not quite settled yet. A few weeks later we shall come to New York to one of the Broadway theatres.

ALBERTY'S LARGE OPINION.

Probably never in the theatrical history of Albany, N. Y., has a season opened so well as the present one.

At the Leland four times last week the entire seating and standing capacity was sold out. The attractions were *1490*, Keller, Mrs. Jansen, and *A Trip to Chinatown*. The Leland is practically new this season. Thousands of dollars have been spent in making it one of the handsomest theatres outside of New York city.

At Harmanus Bleeker Hall the business has been the largest that the mammoth house has had since the house was built in 1866. The policy adopted by Managers F. F. Proctor and C. H. Smith to unite the interests of the two houses has been an unqualified success.

Now two opera companies, mineral companies, stars, or comedies are not booked to appear on the same night, and that gives a clear field for the benefit of managers and the public. Seven companies playing eight days this season had a gross of \$725 each, giving an average of \$725 each, which is certainly remarkable business for this early time.

GRAND OPERA BOSTON

MANUFACTURED BY MANFIELD & MAGIE, Boston and Worcester.
ENTIRELY UNAFFECTED BY BUSINESS DEPRESSION.

The management desire to thank all managers who responded to their advertisement concerning week Sept. 21.
WE. BARRY, JAS. O'NEILL, PETER DAILEY,
RICHARD GOLDEN, WILLIE COLLIER,
JAS. CONNOR BOSCH, WARD & VOKES,
ACROSS THE RIVERBAC, COOK HOLLOW,
JOHN L. SULLIVAN,
EDMUND COLLIER,
EDWARD ELLSLER,
PAWS TICKET CO.,
AND OTHERS.

MISS CONNOR BOSCH, MANAGER.
Address: MANFIELD & MAGIE, Grand Opera House, Boston.

There Are None Better

SAID TO THE EDITOR.

Maria Casares: "The announcement that Frederick Purring and I will tour again this season in *A Dual of Hearts* is rather premature. I am, indeed, now negotiating with a manager to that end and it is quite possible that we may go out in that play, which was most successful last season. I have, however, only just returned to town and a press of private affairs has prevented me from attending to business matters."

S. T. Kline: "The tour of Tim Murphy and his company so far has more than realized my expectations. We have been most successful in Springfield, Worcester, Providence and Boston. Henry Guy Carlton wrote the play, *La Kettle*, expressly for Mr. Murphy, and he has most happily fitted him in the role of *La Kettle*, the bawdiful drummer and inventor. The New York engagement will begin next Monday at the Bijou."

Miss Guy Carlton: "I am in town for a few days only. To-morrow I go to Boston and then for a week to Hancock, Delaware County, where the scene of my play, *La Kettle*, is laid. I shall return to New York in time for the production of the piece at the Bijou Theatre."

W. J. Fulling: "I am just off for Washington to prepare that city for Fanny Rice. *Miss Innocence Abroad* has been almost rewritten since the opening night here and we have every reason to feel satisfied with the business done. On cool nights the audiences were very large."

Virginia Janssen: "I shall join *The Passing Show* in Pittsburg to play the part originated by Grace Pilans. I had intended to rest this season and, as you know, I abandoned my contemplated starring tour, but the management of *The Passing Show* held out such tempting inducements that I accepted."

Sax Kresson: "Mr. Kresson's season has opened splendidly. We have done a big business at the Grand Opera House all this week. Mr. Kresson appears every season more and more to the intelligent class of theatregoers."

Charles H. Pratt: "When I started to organize the *Marie Tasse* Grand Opera company, the managers promised that I should lose money. As everyone knows, light opera costs much more to produce than a comedy, and a grand opera costs more to produce than a light opera. I can truthfully say, however, that I have made no mistake, and that the prospects for a good season is excellent."

Arthur C. Atter: "The business of the Franklin company has thus far been very satisfactory, and in fact better than we looked for. At Seattle and Portland we played to crowded houses, and in places where we played last season in the West our business has improved."

Joseph R. Mackie: "My new play, *The Side Show*, has caught the fancy of the public. I have not had one losing night since I opened at Ruth. We do not play *Fiddling* on account of the theatre there having been condemned, and shall see the owners of the house for damages for not having notified me in time. I advise any company that play the Eastern country and carry scenery to remember that the excess charged as double what it was, and the Boston and Maine Central Railroads make no exception. It cost me \$10 to \$12 a day for the first few weeks, but I carried all three acts. I shall use a car next time."

James E. Kean: "Edmund Reed expects to produce *The Politician* this week. The play is by Sydney Rosenfeld and the late David B. Lloyd. Mr. Reed began his career in *Das Meine* with Louis *Le Me* Yer. Wile."

R. A. Hanson: "How do I evolve my sketches? That's hard to say. I keep my eyes and ears open and try to discover exactly what kind of humor appeals to people. Of course what will make a Boston man laugh will not, sometimes, raise even a smile on a New Yorker's face, so an effort must be made to please every one."

F. C. Warren: "A country author called on me yesterday. He said the object of his visit was to sell me six comic operas, all of which he said he had written during the past summer. I don't mind listening to a modest author's opinion of his own genius, but when it comes to springing operas on me wholesale, I draw the line."

Edgar L. Davenport is in the city, and can be addressed at this office."

REPLIES.

Henetta Lee is receiving praise for her work in the character of Martha Howard in *The Two Sisters*.

Mr. and Mrs. Kendall, accompanied by their daughter Dorothy, arrived in New York last week on the *Tentonic* and left for Chicago, where their tour opened last night in *The Second Mrs. Tanqueray*.

Augustin Daly has engaged Cosy Loftus, the talented young London music hall mimic and singer, to appear in his company in ingenue roles. Mr. Daly has also engaged Miss Loftus' husband, Huntley McCarthy, a son of Justin McCarthy, and formerly himself a member of the House of Commons, as a translator and adapter. Mr. McCarthy is a linguist and has written several comedies, the most prominent of which is *The Candidate*.

W. B. Richardson, formerly stenographer for H. C. Miner, indicted for stealing jewelry, pleaded guilty before Judge Hartne last week. Sentence was suspended.

A man signing his name as L. Davis has been giving bogus passes to keepers in Philadelphia on the *Siou Theatre* in that city.

H. C. Miner has sued William R. Keller, publisher, to recover \$468 upon a promissory note given for payment of rent of the premises at the corner of Thirtieth Street and Broadway. The note was protested when it fell due.

Anna Robinson was warmly greeted by friends at the Harlem Opera House last week when she appeared in *A Temperance Town*. A large number of flowers sent to her were displayed in the lobby of the theatre.

A man in the orchestra at the Casino fainted last Tuesday night during the second act of *The Little Toot*. A doctor seated near by attended the man, and said he was suffering from indigestion. He quickly recovered and left the theatre.

Sadie Martinot and Miss Figman will begin their starring tour in *Stephenson and Yardley's comedy*. *The Passport*, which is said to some respects to resemble the story of *My Official Wife*, in Providence, R. I., on Oct. 6.

Turner Opera House, at Monroe City, Mo., was burned the other day with a loss of \$10,000.

Mabel Haines, of *The Wizard* company, was caught between two trolley cars in Newark the other day and seriously hurt.

Marie Burroughs has secured the American rights to *The Prodigate*, by Puccini, and will produce it this season. Her tour will begin at Detroit on Oct. 15.

Manager Myron R. Rice, of the Potters-Belle company, writes that he has made several changes in the company. Henry Chanfrau has replaced Frank Hollister, and Helen Lowell has succeeded Lida Leigh. Minnie Beck was no longer needed, as *The Rose Queen* has been dropped from the repertoire. "My salary list has increased with these changes," writes Mr. Rice. "Business has been very good, though not big, owing to the terrific heat."

J. H. Laine, manager of the Frothingham at Scranton, Pa., was in the city last week. Mr. Laine is making a decided change in that town, which with its tributary population of 100,000 will soon develop into a three night stand. The Frothingham is run on a metropolitan policy, and its business thus for this season has been gratifyingly large.

Harry Corson Clarke closed a season of fourteen weeks at Manhattan Beach, Denver, on Sept. 4. He played a large range of characters. Mr. Clarke was presented by Captain Bethel, owner of Manhattan, with a handsome roll-top desk and chair for his office, also with a very fine one.

William K. Leighton has resigned the management of the *Nazarene*, British Columbia, Theatre, and it is now run by its owner, William Maher.

Thomas G. Leath is in charge of the Academy of Music as well as of the Richmond Theatre at Richmond, Va.

Lawrence Williams says he will retire from the cast of *Slaves of Gold* on Sept. 25.

Bella opened her season at Hattiesburg, N. S., in *Black Ado About Nothing*, and was received with great favor by the press of that city.

J. V. Gottschalk has resigned as business manager of the Madison Square Garden.

T. J. Reynolds has been appointed superintendent of Madison Square Garden, to succeed the late Benson Sherwood, whose assistant he was.

IN OTHER CITIES.

DETROIT.

It is noteworthy that the regular season opened in Detroit yesterday evening, so, although the popular grand houses have been providing entertainment for some time past, and we have had one or two fine-class attractions at the Detroit, it is nevertheless, by general opinion, which is rendered by the critics, owing to the surprising brilliancy of the second divisional drama, *The Passing Show*. The first number on the programme of attractions offered by the Lyceum for the season was also very successful, when M. H. C. Whiting made many in several extracts from *A Novel*.

Detroit was particularly favored last evening in having *The Passing Show* visit us for the first time, and it was received with a decided cordiality. It was one of the most attractive performances in the city for years. To have the critics, however, who admit the merits of *Madame Bovary*, *Wise Men*, *Miss Sunshine*, *Madame Bovary*, and *Madame Bovary*, much curiosities in regard to the drama *James, Duridge, Frank H. Allen, C. Jay Williams and Baby* should deserve special mention. Potter-Bellows co. is now in the city.

It is to be noted that for the future career of Miss Horner, we have on the lyric stage only four acts, and it is to be hoped that the play of the season will be of the same nature, not only provided with the effect of the stage, but also with her

ability to say that George Carver and Eddie Clayton was beyond criticism. Miss Florence and Miss Tynes were delightful in their parts, and the rest of the co. thoroughly satisfactory.

At the Fifteenth Street Theatre Mr. Barnes of New York drew fairly well 6-8 in spite of the intense heat. The *Tornado* co. was pleased to good business, and will be succeeded last half of the week by *Ella Clayton in The Black Sheep*.

J. H. MINGWELL.

MINNEAPOLIS.

At the Grand Opera House Daniel Sully and a small company on stage gave *The Millionaire* to a fair-sized audience. Strong counter attractions undoubtedly interested with the house, as Mr. Sully is a favorite with local theatregoers. The performance was smooth throughout. Mr. Sully gave a dignified and pleasing impersonation of the role of James Jefferson. The Frank Roberts of William H. West, an erstwhile member of the Boston Opera co., was an admirable piece of work. Mrs. Sully was effective as Mrs. Van Buren, and Florence Hodson made a sweet Cicely. Carries E. Edridge, Frank H. Allen, C. Jay Williams and Baby Eddie deserve special mention. Potter-Bellows co. is now in the city.

The regular season at the Bijou Opera House was opened by Charles H. Vale's *Devil's Auction* afternoon and evening, 9, to two immense audiences. Manager Vale has spared no expense to make this production one of the best of its kind. The scenery is beautiful and the costumes gorgeous. The co. is well adapted to the work required of it. The Derby

Winner 17-22.

At the People's Theatre the stock co. opened a week's engagement in *Tales from Life* to fair business. Nettie Bourne as Kate Denby gave an admirable impersonation. Sam Morris appeared as Titus Knott to decided advantage. The work of Ed C. Doty was not up to his usual standard. Little Helen Thill as Jack carried off the honors. The living pictures were a beautiful and pleasing feature.

Adah C. Richmond has severed her connection with the People's stock and has returned to New York city.

Miss Hemo, a member of the People's stock co. last season, has been re-engaged by Manager Stern.

James Harrison, formerly stage manager for the People's Theatre, has opened a school of acting in this city, and is meeting with considerable encouragement.

F. C. CAMPBELL.

LOUISVILLE.

The Masonic 20-21, with Conroy and Fox in the farce comedy, *It's Tattled*.

The Charity Hall was presented at the Grand Opera House 10-12. Benjamin Howard, Morgan Godfrey, Bertram Wheeler, and Mabel Strickland of the co. deserve special mention. The comedy and general meeting of the play at first credit upon the new house. Open 12.

Miss Allen in her new play, *Miss Dynamite*, was as Macaulay's 7-8. The play was invariably managed by the local paper and the star and her co. deserve the *silver* medal. The *silver* medal was given to the *silver* medalist, *Miss Macaulay*, for her excellent work.

Whitney and Martell's big variety show was at the new Washington. The opening house, a very large co. excellent, built up to date. Miss Sanger's Burlesque co. 10.

The management of the Avenue takes a new departure in offering its patrons a vaudeville entertainment. Director's Lyceum co., a good one, is giving a strong card. The engagement closes when *Side-Track* opens for a week.

There was quite a boom during the past week in subscription rate for the Daly co.'s engagement at the Auditorium.

Katherine Kerrigan is visiting relatives in Indiana. Since her marriage she has blossomed from a charming young girl into quite a social leader.

Business Manager Fulton, of the Grand Opera House, has provided his patrons with an attractive programme.

Sells Brothers' Circus did a very large business here 7-8.

At the last social session of the local lodge of Elks Al. G. Field presided, and many visiting professionals contributed to the pleasure of the evening's entertainment.

Macaulay's announces a preliminary season of five weeks at prices ranging from 15 to 20 cents. Among other announcements are *The Prodigal Father*, *Joe Ott* in *The Star Gazer*, and *Playmates*. The regular season at higher prices will commence Oct. 11 with *A Texas Steer*.

Margaret Fischer, now Mrs. Pabst, is visiting at the neighboring resort, French Lick Springs. A correspondent refers to her as "growing stout and looking quite the matron."

CHARLES D. CLARK.

CHARLESTON.

The unprecedentedly hot wave now passing over the South has—paradoxical as it may seem—cooled the ardor of the theater-going public for the time, and caused no little discomfort to the managers of one playhouse—one-night stands.

On to a delayed train and the prevailing electric light, *George H. Hunter* co. had to do some tall boasting in order to give their matinee and night performances here 6-8, and their evidently strenuous efforts were rewarded by only fair business.

On Sunday the co. took a much-needed rest on Sullivan's Island, sporting on the surf, and duri-

ng with the salt breezes of old ocean.

The Newell Brothers presented their spectacular play, *The Operator*, here 11-12 for the first time in good business, considering the warm weather. *Down in Dixie* 12; *The Girl I Left Behind Me* 12, 14; *House* 12; *Boomer Signal* 12-13-14.

James Bradley, a Charleston boy, was accorded a hearty welcome here on the occasion of his visit with the Hunter.

One of the features of *The Operator* is the singing of the male quartette, consisting of J. M. Moore, James Curtis, James Cayton, and Frank Delaney.

The following managers were on the city last week: Charles B. Cooper, representing *The Operator*; Gus Miller, *Down in Dixie* and *H. Quinton Brooks*, *The Girl I Left Behind Me*.

Manager Brooks, who was for many years associated with the business staff of *The New Moon* and is now making his first managerial tour ahead of *The Girl I Left Behind Me*, reports that he has lost twelve pounds since taking the road, but that he is more than compensated for any loss of adipose tissue by the good business his co. has been doing.

The advance advertiser of the Burnham-Bailey Circus struck town 11, and now the festive darkness is admiring the picture that is stuck against the wall.

R. B. SOLOMONS.

ST. PAUL.

At the Metropolitan Opera House Will Hovey and his clever co. produced his new play, *The Flame*, 1-10, opening to large houses and audiences that really appreciated an enjoyable performance throughout. John C. Rice was an able second to the star, while Christopher Simpson, pianist and the three sisters, Merridith in dances were taking features. Eva Kendall in *A Pair of Kids* 16. Julia Marlowe in *Rehearsals* 17-18.

At Litz's Grand Opera House a strong and clever co. produced Alfred St. John's racing drama, *The Derby Winner*, 12-15, opening on full houses. Some of the scenes are very realistic and exciting, eliciting the most demonstrative applause. Arthur Dunn was very clever and amusing as Tommy Hill. Miss Hill as Adam MacKenzie and Frank Dayton as Mike West did excellent work. Viola Arthur gave a very good impersonation as Jockey Fred. Williams. Josephine Morse as Alice Noble was pleasing and attractive. There are some new and novel specialties introduced in the second and third acts that made a hit. The Derby Winner had well deserved mention. The Police Inspector

is a well-acted and a fairly capable role.

WILLIAM J. O'BRIEN, JR.

OMAHA.

Professor's Lyceum Theatre co. in *The American* attracted large and select audiences 11-12. This was the first presentation of this bright comedy in Omaha, and it is needless to say that both the play and the co. presenting it made a hit. Herbert Kilroy as Vincent Laramore was, satisfactory, but is not up to the best achievement in a part of this nature. Miss Williams is a good Adah and Ferdinand Gammie a particularly contemptible Tassanage.

The Olympic Theatre, owned by W. W. Brown and managed by William J. Wells, opened with Sam T. Jack's *Creole* on 12-13 to good houses, giving a good olio of specialties and introducing a series of Living Pictures as a special feature that drew well.

Alfred H. Spink, proprietor of *The Derby Winner* co. and author of the play, is a well-known newspaper and amusement man.

The Derby Winner co. will give races at the State Fair grounds 12, for the benefit of The Twin Cities Press Club.

Daniel Sully began rehearsals in a new play

it is hardly necessary to say that George Carver and Eddie Clayton was beyond criticism. Miss Florence and Miss Tynes were delightful in their parts, and the rest of the co. thoroughly satisfactory.

At the Fifteenth Street Theatre Mr. Barnes of New York drew fairly well 6-8 in spite of the intense heat. The *Tornado* co. was pleased to good business, and will be succeeded last half of the week by *Ella Clayton in The Black Sheep*.

J. H. MINGWELL.

PROVIDENCE.

All our theatres are now open and everything is ready for a prosperous year.

At the Providence Opera House 6-8 Tim Murphy appeared in *Leon Kettle*, and from an artistic point of view, scored a success. The audiences though very small, seemed deeply interested in play and players. Mr. Murphy was seen to good advantage in the title role, and had a clear conception of the character. Dorothy Sherrod made a graceful Barbara, and the various members of the co. were excellent in their respective parts. The play, aside from being well played, was beautifully mounted. Thomas Q. Sarsbrook and a good co. presented *Tobacco* at this house 10-12, with well-pleased audience. Prince Pro Temengor 12 for the rest of the week with a good 12-14 audience at the theatre.

GEOGRAPHIC H. COLEMAN.

The season at the Lyceum, under L. R. Griffin's management, opens 12. James Neill, as the representative of the management, went to New York and selected the following co.: Jennie Kean, Lillian Bailey, Blanche Bates, Madge Carr, Phyllis Walker, T. M. Fawley, Marie Corson Clarke, J. B. Maher, T. L. Valentine, and Mr. Gibbs. Lillian Bailey was the leading lady at Elitch's two years ago, and Phyllis Walker is not unknown to the Denver public. The opening play will probably be one of Mr. Daly's plays. Mr. Neill has secured the right to produce several plays new to Denver.

At the Curtis Street Theatre Harry's Mambado, headed by Harry Shepard, drew large houses and thoroughly entertained their audiences. There was not much that was new in the programme, but it was rendered in good shape. In Old Kentucky, the melodrama which has been so popular in the East, drew good houses at the Tabor five nights of week 10-12, beginning Tuesday. Some of the scenes were novel and the co. up to the requirements. *Lady Windermere's Fan* for a return date next.

I was up in Harry Corson Clarke's exchange rooms in the Kittridge building the other day and he showed me the cane given him by the Manhattan management. It is a fine silver-mounted stick. William Ingerson also received one. Mr. Clarke is always at home to his friends.

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JUST a small, conservative card to let our well-wishers know that we are out and in the push. **WILLARD GRAY** in the **WILLARD GRAY** is a decided financial success. Mr. Gray is a character comedian of exceptional ability, possessing repose, magnetism and humor, or as they say about Honesty and Fortitude. Street: "He is clever, very clever." An Indianapolis critic said he would make a horse laugh—this is a horse on us. Mr. Gray's principal support is Miss Bertie Guilbert, but just a plain "ero-comic." She has won a position in this "passing show" without the aid of scandal, loss of jewelry, or spending the Summers "across the pond." Sardon is not going to give her his latest effort. The New York "local" says: "Want you again next season." Nothing in the performance that would offend even Mrs. Sallade. The company all vote the straight Republican ticket; last season they were Democrats. Billposters say our paper is elegant and a pleasure to post—especially after the agent has "bailed them off." Many thanks to kind friends who said: "You have made a mistake—should star yourself—don't leave the stage," etc., etc. My special compliments to those "popular and enterprising" local managers who, last July, said: "Time off will give you more time; write after you open; send sample paper; hold the date for another 'troupe'; never heard of you; don't thank you will draw more"; and so on. Don't write now, our time is booked solid and we have four times more applications than we can fill. Just go out in the yard and ponder on the thickness of the thunders. Would say more but it costs too much.

P. S. We have no living pictures.

P. P. S. Money loaned at 20 per cent.

CORRESPONDENCE.

ALABAMA.

MONTGOMERY—**MCDONALD'S THEATRE** (G. E. McDonald, manager): Gray's Comedians presented Our Attorney & The Partner's Oath at matinee 5, and evening Nip and Tuck to small audiences. Harlow, Dooley and Powers' Minstrels at matinee and evening 2 to fair business. **MONTGOMERY THEATRE** (S. E. Hirsch and Brothers, managers): Joe on the Star Gazer to fair business matinee and evening 5. Robert Taylor in Sport McAllister to a good house. **ITEM**: Hon. Frank O'Brien, manager of the Opera House at Birmingham, and Jacob Tammencum, manager of the Mobile Theatre, were greeting their many friends here.

CALIFORNIA.

LOS ANGELES—**THEATRE** (H. C. Wyatt, manager): Charles Brown's stock co. in Sowing the Wind, judges, Councillor's Wife, and Liberty Hall closed a most successful week's engagement. Friends on. **BUSHMAN THEATRE** (W. A. Cooper, manager): D. E. Higgins and George Wald on in Kidnapped the same night, week ending 5. The Vendetta on. **ITEM**: All Ellingshousen, the popular San Francisco theatrical man, and Martin Lehman, of our circus belt, are putting and remodeling the building lately vacated by the Chamber of Commerce, and will open the same as the Imperial Theatre on the 21st inst., with a first-class vaudeville attraction. Manager John Grotto, of San Francisco, will do the booking of the end of the line, thus insuring a close connection. The venture, in such capable hands, has every promise of success. Manager Brown, of the Grand Opera House, is hard at work, and will open his season Oct. 1.

OAKLAND—**MACDONALD THEATRE** (Charles E. Cook, manager): The Freshman Empire Theatre on, open to four nights and matines; advance sale good. Oakdale is growing as a theatre town. Charley's Aunt is the next attraction. **ITEM**: W. H. Johnson (W. H. Benson, manager): George F. Murphy and on in U. and I. week of 3, to good business.

CONNECTICUT.

NEW HAVEN—**INDUSTRIES THEATRE** (G. B. Smith, manager): T. G. Rose had fine production of Richard III, drew a good size audience, and supporting co. was very good. A Temperature Show 1 to good business, during the run. **WING**—**WING THEATRE** (W. B. Smith, manager): A Bench of Keys, with Ada Borden on, was well received. **ITEM**: Louis Williams' on, in French, on the 21st. G. signs both evenings, 7. 5. 10. on, and matines were excellent. **GEORGE'S THEATRE** (G. W. Benson, manager): George F. Murphy and on in U. and I. week of 3, to good business.

ILLINOIS.

PEORIA—**GRAND OPERA HOUSE** (C. W. Cohen, manager): The Master 7 to big business. Co. better than last year. From the way business opens I think we will have a prosperous season here. The Girl I Left Behind, Mr. on; Field's Illustrations on. **DETROIT**—**GRAND OPERA HOUSE** (James Barrow, manager): The master opened with a Bobby Gaylor to a well-filled house. The above name has just been put into the hands of Tom Morris for management for this season. Mr. Morris is a good business man and the season promises to be prosperous.

SPRINGFIELD—**THEATRE** (T. F. Johnson, manager): Robert Taylor in Sport McAllister to fair business. Supporting co. good. **Admirer** well pleased. **The Master** on. **Business** fair.

CHICAGO—**GRAND OPERA HOUSE** (Barlow, Dooley and Powers' Minstrels, to a large house; performances not up to a high standard of modern minstrelsy).

CHAMPAIGN—**WALKER OPERA HOUSE** (J. W. McMillan, manager): The Comedy Ball 7 to a large audience. Carrie Lockett in An Arabian Night; and Ward Gruen 2—**ITEM**: J. M. Howard has engaged H. A. Oberholser as business manager of Freshman's Comedy Ball and J. J. Faling will be the active manager of the company.

SPRINGFIELD—**GRAND OPERA HOUSE** (C. C. Jones, manager): The Holden Comedy Co. County Fair week to the largest business since the house was opened. **ITEM**: Eddie O'Doherty, the genial and courteous door keeper, has again assumed his old position. Eddie Asserson was in the city advertising the Holden on, in two of her plays each will present during the season.

DETROIT—**THEATRE** (William H. Sorenson, manager): Ada Raymond and on, in New England Fools; small house. The master was out. Comedy and Fun to Hot Tamale were well out. Comedy and Fun to Hot Tamale were well out. Comedy and Fun to Hot Tamale were well out. The Alice City Band, which created such a furor at Washington during the K. P. engagement there two weeks ago, will be for a reception and give a concert.

SPRINGFIELD—**GRAND OPERA HOUSE** (John B. Atkinson, manager): Freshman's Comedy Ball opened the season to good business.

SPRINGFIELD—**GRAND OPERA HOUSE** (G. W. Smith, manager): Ada Raymond and on, in New England Fools; good house. The master was out.

BOSTON—**GRAND OPERA HOUSE** (J. W. Smith, manager): Ada Raymond and on, in New England Fools; large and well pleased audience.

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With pleased audience, a. a. James W. Ford's new performance of *Vivian Grey* a. a. Davy Jones a. a. *Newspaper and Two Girls* a. a. *Loose Affairs* a. a. *1888* a. a. *W. A. Robins*, formerly advertising agent of the *Opera House*, a. a. *not connected with the Lowell, Mass., Opera House* in the same capacity.

WILLIAMSBURG—**ACADEMY OF MUSIC** (C. A. Burroughs, manager): *You Young* a. a. *fair business*. The *Elmira Show* a. a. *good house*. *The Side Show* a. a. *fair business*.

WILLIAMSBURG—**ACADEMY OF MUSIC** (William C. W. Campbell, manager): The season was opened a. a. *W. C. W. Campbell's Circus*, in Jane, *Business*. *John Jacob Astor* and *Phoebe Davies* made their debut on the stage a. a. *The Merchant of Venice* a. a. *good house* for *him*. *Business fair*; *Robert Munden* in *The Comical Brothers*; *Thomas G. S. Gaudet* in *Opera* co. in *1888*; *2 Girls* a. a.

WILLIAMSBURG—**OPERA HOUSE** (H. E. Morris, manager): *Eliza Willard* in *The Little Spectator* opens the season a. a.

WILLIAMSBURG.

WILLIAMSBURG—**THEATRE** (G. T. Jackson, manager): *The End of the World* a. a. *fair business*. The scenic effects were very good.

WILLIAMSBURG—**WILLIAMS' OPERA HOUSE** (E. E. Smith, manager): *Davies' U. T. C.* a. a. *small house*.

WILLIAMSBURG—**GRAND OPERA** (G. Stair, manager): *The Willow Opera* co. a. a. *second week's engagement to large business*. *The Living Pictures* a. a. *dearly popular feature*. *Dr. Capid* a. a.

WILLIAMSBURG—**OPERA HOUSE** (F. L. Reynolds, manager): *Dr. Capid* a. a. *Davies' U. T. C.* co. a. a. *Rose Captain* a. a. *1888*: *Our orchestra of eight pieces is doing excellent work this season. They play the latest music published*.

WILLIAMSBURG.

WILLIAMSBURG—**PARK OPERA HOUSE** (Watson and Price, managers): *James R. McCann and Lizzie Kendall*, supported by the *Willow* co., a. a. *reopened* a. a. *for a week to a packed house*.

WILLIAMSBURG—**OPERA HOUSE** (W. T. Graham, manager): *Crusoe's Minstrels* opened the season a. a. *a fair-sized audience*.

WILLIAMSBURG—**THEATRE** (T. H. Tamm, manager): *The Willow Opera* co. a. a. *fair attendance to a fairly good house*. *The Two Sisters*, a. a. *Paul Koenig* a. a.

a light house a. a. *Oliver Byron* as *Wards and James* a. a. *Professor's Amazon* a. a. *George Thatcher* a. a. *In the Name of the Cat* a. a.

CARNEGIE—**THEATRE** (H. W. Campbell, manager): *Opened* a. a. *with the Robinson Opera* co. in *Clouds* a. a. *to a packed house*. The house is now under the management of *Henry W. Campbell*, a. a. *small-sized professional*, and he has succeeded in securing some of the best attractions on the road.

CARNEGIE—**THEATRE** (John Clark, manager): The season opened a. a. *with J. K. Sunnet* in *Fritz* in *a bad house* to *big business*. *The Galley Slave* a. a. *will be followed by Von Sonnen* a. a. a. a. *1888* a. a. *George's Circus* (Charles J. Gorham, manager): *Eliza Willard*, *proprietor*: *Mobile's Vandivilles* to *fair houses* a. a. *Zapfetta's comic crew*.

PLATTSBURGH—**WILLIS' THEATRE** (G. C. Varian, manager): *Mass Comic Opera* co. a. a. *good house*.

PLATTSBURGH—**GRAND OPERA** (E. Niemann, manager): *J. K. Elmer* in *Fritz* in *a Madison* a. a. *fair house* considering the *independency* of the weather a. a. *Carl A. Hassell* in *The Silver King* a. a.

NEW HAMPSHIRE.

CONCORD—**OPERA HOUSE** (E. W. Harrington, manager): *Davy Jones* to a *fair house* a. a. *The Slave of Life* a. a. *good house*. *James O'Neill* in *Virginia* a. a. *George's Circus* (Charles J. Gorham, manager): *Eliza Willard*, *proprietor*: *Mobile's Vandivilles* to *fair houses* a. a. *Zapfetta's comic crew*.

CONCORD—**WILLIS' THEATRE** (G. C. Varian, manager): *Music Hall* (I. G. Averill, manager): *Davy Jones* *fair attendance to a fairly good house* a. a. *The Two Sisters*, a. a. *Paul Koenig* a. a.

CONCORD—**GRAND OPERA** (H. D. Demarest, manager): *The season was opened* a. a. *by The Two Sisters* co. to a *fair-sized audience*.

CONCORD—**THEATRE** (A. H. Davis, manager): *Guy Brothers' Minstrels* gave a *fair performance* to a *good house* a. a. *Richards and Castell in A Circus Close* to a *fair house* a. a. *A larger audience should have been in attendance*. *Davy Jones*, a. a.

NEW MEXICO.

ALBUQUERQUE—**GRANGER'S OPERA HOUSE** (B. G. Davis, manager): *Lady W. Wunderlich's Fan* a. a. *good house*; *performed excellent*.

NEW YORK.

ALBANY—**LELAND OPERA HOUSE** (F. P. Proctor, manager): *Springer and Welty's Black Crook* co. to *good business* a. a. *Keller's* a. a. *A Trip to Chinatown* a. a. *The Power of the Press* a. a. a. a. *1888* a. a. *Hannibal's Bleeding Heart* (C. H. Smith, manager): *The house was dark to a. a. *A Walked Ticket* a. a. a. a. *1888**: *The reception of the two performances given by Rice's Surprise Party in 1888 were same*. *Mobile's Vandivilles*, who plays *Caroline in the Black Crook*, is an *Albanian*, and *her clever work* was *aptly applauded* by her numerous friends here.

ALBANY—**WILSON'S OPERA HOUSE** (Wagner and Rice, managers): *A Walked Ticket* was presented to *fair attendance* a. a. *A Trip to Chinatown* to *good business* a. a. *Keller's* a. a. *A Trip to Chinatown* a. a. *The Power of the Press* a. a. *1888* a. a. *Richards and Castell in A Circus Close* to a *fair business* a. a. *Eliza Willard* and *fair work* a. a. *East Hall* a. a. *Emily Biggs* a. a. a. a.

ALBANY—**NEW GRANADA OPERA HOUSE** (J. M. Bolton, manager): *Parke and Clark* opened their *week's stand* to *good business* a. a.

MINNESOTA.

MINNEAPOLIS—**WORLD OPERA HOUSE** (C. Van Campen, manager): *Corse's Pavilion Comedy* co. *work online* a. a. *formed people assay nightily*.

MINNEAPOLIS—**BURTON** (Burton Williams, *retires from the on-her* a. a. *replaced by James H. Lewis*.

MINNEAPOLIS—**THEATRE** (C. H. Sampson, manager): *Van Courtland* a. a. *to good business*. Their repertoire consists of a superior class of plays, such as *Forrest-De-Mot*, *Lucretia Borgia*, *Romeo and Juliet*, and are presented in a manner that would reflect credit on a much more "reputable" organization. *East Hall* a. a. a. *Darby Winter*, a. a. *1888*: *The local Lodge of Elks* a. a. *to the gaudy five-suiters*. *The life Van Courtland* a. a. *concluded the opening night of their engagement at Watertown*, a. a. a. *to appear here in a benefit that they have very generously arranged for the Hockley five-suiters*.

MINNEAPOLIS—**OPERA HOUSE** (E. White, manager): *Van Courtland*, supported by *the Taverner* co. closed a. a. *unsuccessful week's engagement* a. a. *Wattie Vachers*, a. a. *Duchess-Andreas Opera* a. a. a.

MISSOURI.

ST. LOUIS—**MISSOURI OPERA HOUSE** (John DeGore, manager): *Mrs. Alice J. Saxe* and *her Vandivilles* co. a. a. *good business*.

NEBRASKA.

OMAHA—**THE NEW THEATRE** (E. A. Church, manager): *Emily Biggs*, supported by *accomplice* co. *made her first appearance* in this city in *Mr. Blue* of *New York*, a. a. *followed* a. a. by *Lincoln J. Carter's Blue Bell*. Both attractions were *greatly* *well received* here. *Griffith's Fandango* opened its season in *a bad house*, and *calligraphy* the *boards*; *these* *constitute* the *lower part* of the *stage*, *being taken* by *Rose, Willard and Sheridan's* co. in *The Train Wreckers*, *The Singers and Underground* a. a. *1888* a. a. *Charles Ziegler, manager*: *The Royal Minstrels*, *a wonderland* on which originated in this city and spent last season on the road, will *convey* five nights of the week. They opened a. a. *to good business*. *Frank Dunn, Romeo Moore and E. C. Carlton* do an *excellent* *musical turn*, and *Will O'Brien (O'Brien)* and *Wittman and Ling* are *entertaining* in their *respective acts*. All the parties named are *young men* of this city. *Roland Reed* will *formally open* the *Opera* a. a. *In the Women's Major* a. a. *1888*: *The Griffith Fandango* co. begins its second *annual season* under the management of *E. A. Church*, at the close of its engagement here, *leaving* for an *Eastern tour*. The co. a. a. has been much strengthened by the addition of *L. E. Lawrence* and *Bettina Beaumont*, the rest of the cast remaining about the same as last season. *The Siege of Almeria*, an *open-air* *spectacular show* on the *order* of *Rome's* *production*, is being given at *Lincoln Park*. Their *business* is *good*, and will *increase* with the *increasing* *attendance* at the *State Fair*. *The sentimental* *attendance* of the *year* this *year* will indicate that in spite of the *strength* of the *past seasons*, and the *present* *hard times*, the *people* *must* be *entertained*. This should be *encouraging* to *managers* of *enterprises* visiting the *West* this *season*. In fact, the *condition* of affairs has been greatly *exaggerated* in some *reports* from *Nebraska*, and many portions of the *State* still *produce* *partial crops*, which under *normal* *prices* will be *as profitable* as in former *more productive* *years*.

OMAHA—**LOVE OPERA HOUSE** (E. C. Under, manager): *Paul Hall* opened the *season* of the *Love* a. a. *fair business*. *Poor Lot* a. a. *1888*: *James H. Lee* a. a. *U. T. C.* a. a. *1888*: *J. H. Edgar* *Opera* in this city arranging for the production of *The Fairies' Capital*.

OMAHA—**OPERA HOUSE** (A. H. Wurzel, manager): *Wittman's Minstrels* a. a. *fair business*; *musical comedy* *Sue T. Jack* a. a. *1888*: *The members of Wittman's Minstrels* were *entertained* at the *Buffalo Club* after the *performance* on *Thursday night* a. a. *Colton J. H. Munday* was *here* with the co. He will *stop* at his *old home* in *Colorado*, from which he anticipates *big returns*.

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THE NEW YORK DRAMATIC MIRROR

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CASINO—THILLA, 80c, \$1.

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GARDEN THEATRE—180c, \$1.50, \$2.

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H. R. JORDAN'S THEATRE—MRS. ALICE BRIDGE.

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AMPHION—In OLD KENTUCKY.

COLUMBIA PARK—Rousseau's Wild West.

COLUMBIA THEATRE—Cassell's Army.

COL. SINN'S PARK THEATRE—STUDY, BODINE.

NO CAUSE FOR ALARM.

FEARS have recently been expressed even by distinguished actors and prominent managers that there is danger to the theatre from the encroachments upon its domain by music halls, and from the introduction upon the stage of animals, machinery and notorious persons of both sexes who have no excuse but their notoriety for venturing before the public by this medium.

History repeats itself as to the theatre as it does in other things.

In the satirical efforts of some of the old essayists of Addison and Steele's period are found many references to freaks and prodigies and strange mechanical devices in the theatre, and these excesses provoked then as they now provoke the heartiest condemnation from artistic view points. That there is always a recurrence of such things is shown by Dr. Doran in his "History of the English Stage," in which he says of the period at the close of the seventeenth century:

"The century closed ill for the stage. Congress's play, *The War of the World*, failed to give it any lustre. Dancers, tumblers, strong men and quadrupeds were called in to attract the town, and the elephant in the Great Mogul, at Fleet Street, 'drew' to such an extent that he would have been brought upon the stage but for the cession of a master carpenter that he would pull the house down."

Pessimists have short memories. There is nothing to be gained by deplored the present crisis for the unusual in the theatre, and it is certainly illogical to declare that dramatic art is in danger. This is a matter that will right itself. Artistic endeavor, as by no means dead, and side by side with *fin de siècle* extraneousities we see dramatic effort and realization worthy of the highest praise.

Until an IRVING, a DURE, a MANSFIELD or other players wedded to high types shall introduce misproportion, there will be no cause for alarm. Such artists continue to pursue well-defined methods on the best lines, and they will have successors, as they themselves have succeeded the great of other times.

As to "dancers, tumblers, strong men and quadrupeds," they will always have their place in the general economy. But they will not steadily have place in the theatres.

PERSONAL.

REHAN.—Ada Rehan has been visiting Mrs. Marston Whitin, of Whitinsville, Mass., since her return from abroad.

ST. HENRY.—Jeannette St. Henry, who was leading soprano with De Wolf Hopper for two seasons, has been engaged for the Pauline Hall company to play an important role in *Dorcas*.

HALE.—Walter Stearns Hale returned from Europe on Wednesday last. Most of his time abroad was spent in Germany, although he visited Holland and England. Mr. Hale saw a great number of dramatic performances during his trip, and made a number of sketches. He is to be a member of the Lyceum company this season.

BARNES.—J. H. Barnes has returned to New York. He passed the greater part of the Summer in Chicago, where he was a member of Joseph Brooks' stock company. Mr. Barnes will remain in this country, although he has not made arrangements for the season.

HOLLAND.—E. M. Holland on Sept. 8 celebrated a birthday and the nineteenth anniversary of his marriage.

BLASCO.—David Blasco has returned from San Francisco, to which city he was called by the dangerous illness of his mother, who is recovering.

WILLIAMSON.—J. C. Williamson, the Australian manager, sailed for Europe on the *Columbia* last Thursday. On Wednesday evening, at the Gilsey House, he gave a supper to friends. Among those present were Frank W. Sanger, Charles Frohman, H. Colly, Marcus R. Mayer, Robert Dunlap, William Rosen, Frank Robinson, Henry Dazian, and Professor Herrmann.

DODSON.—The value of the engagement of J. E. Dodson for the season at the Empire was demonstrated forcibly by his pronounced success as Mr. Keber in *The Bubble Shop*. He acted this difficult part with a finish and skill that augurs well for his future as a member of Charles Frohman's stock company.

DAVENPORT.—E. L. Davenport's engagement to support Carrie Turner is off, as Miss Turner has decided not to begin her tour until November.

BENNET.—Johnstone Bennett saw the first performance of *The Bubble Shop* from a box. Other occupants of boxes were Daniel Frohman and his sisters, Mrs. Frank W. Sanger, Mrs. Thompson (Kitty Cheatum) and her husband.

BARLOW.—Billie Barlow, who was a favorite at the Casino in the old days, has now so many engagements in London that she was compelled to decline an offer from A. M. Palmer, and E. E. Rice to appear in *Little Christopher Columbus*.

BRADY.—W. A. Brady will personally direct the rehearsals of Sutton Vane's melodrama, *The Cotton King*, which is to be produced at the Bowdoin Square Theatre, Boston, on Oct. 6.

BELL.—Mr. and Mrs. Charles J. Bell returned from the Blue Ridge mountains last week. They left for Rochester on Saturday to visit friends there for a fortnight. Mr. Bell has been in training for his season at the Lyceum. Tennis playing has reduced his waist measure six inches.

HOPPER.—Josiah Henry, of The Mirror's business staff, left last Wednesday for Clifton's Volcanic Springs in New Mexico. Mr. Henry visits these famous springs for his health.

O'NEILL.—James O'Neill's season has opened auspiciously, and his change from romantic drama to tragedy is meeting with the approval of the press and the public. His *Virginia* is described as a noble piece of work.

HACKETT.—An Omaha paper, speaking of James E. Hackett, who plays the title-role in *Mr. Barnes of New York* this season, says: "Mr. Hackett has admirable qualifications for the part. Tall, broad-shouldered, graceful, with a handsome face and a robust voice, he makes his Barnes a gentleman, which Mr. Gunter somehow failed to do. He is the son of that famous Hackett whose name was a household word when Falstaff was upon the earth, and his career will be watched with interest."

VALLON.—Miss Vallon left for Chicago on Saturday to join H. B. Curtis' company. Miss Vallon played in *Soul of Poem* during its recent run at the Standard Theatre.

THORPE.—Courtesy Thorpe was a passenger by the *New York* which arrived early Friday evening and broke the record from Southampton to this city. Mr. Thorpe enjoyed a pleasant holiday in England.

IVES.—Alice E. Ives is greatly pleased with the result of the production of her play, *The Great Brooklyn Handicap*, in Philadelphia last week. Managers Worrall and Taylor, of the Empire Theatre, have written her a letter in which they say: "The Great Brooklyn Handicap is an unmistakable success from every point of view, and we congratulate you heartily."

OFF THE BANTS A GO.

The first venture of the American Travesty Company, of which Sherman Brown is manager, and George Bowles, business manager, introducing Eddie Foy as a comic star, was launched in Milwaukee last week with every sign of great success.

The vehicle is *Off the Earth*, called a "fantastic operatic travesty," of which The Mirror has already given a sketch. The audience on the first night filled the Davidson Theatre, and the business was large throughout the week.

Eddie Foy was greeted like a conqueror, and it is said that he never was funnier than in his new part. Louise Montague, Eddie MacDonald, Madeline Morano, Lillian Hawthorne, Kate Uart, Hallie Moyst, Joseph Dener and the other prominent members of the company were also received cordially.

The piece is most sumptuously staged and costumed. All the scenes, which were painted by Gates and Notting, of Chicago, are fine, those called "Cloudland" and "The Fairy Forest of Phosphorescent Fungi" being especially beautiful. There are many musical numbers that it is predicted will become very popular, one of them being "When the Moon is Turned on Full." The production is a monument to the stage manager, Gerard Coventry.

Mr. Foy developed pantomime and comic talents unexpected of him. His part exactly fits his peculiar methods. One of his songs, "A Combination Freak," was whistled on the street the night after the production. One of his "business" hits was an aerial ride on a tricycle with the moon as an objective point. There is hardly a feature of the production that is not warmly praised by the Milwaukee press.

JACK AND JILL.

Shaw and Craig's new farce-comedy, *Jack and Jill*, was first produced at Wichita, Kan., on Sept. 1, and the managers write that it is a success.

The story of the farce deals with one Josiah Dobson, an aged widower with an adopted daughter and a ward. Previously to the opening of the play he had entered into a compact with an old army friend, Colonel Simon Trotter, who, having twin sons, Tom and Jerry, agreed that the young men and women should marry at the proper age. A sister of Dobson is to fall into a legacy of \$20,000 provided she does not marry. Dobson is informed that the twins will call on him in disguise. Jack and Jill, a firm of lawyers and detectives, learn that under certain circumstances Dobson is to come into possession of the \$20,000, and they call on him in hope of getting him as a client. Their eccentric actions lead Dobson to believe that they are the twins disguised, and complications result.

Jack and Jill, suspecting that they have been mistaken for others, take advantage of the situation and keep up the dissemblance, while the twins appear disguised as a tramp and a soldier. Finally the twins solve matters by throwing off their disguises.

The company includes Walter W. Craig, John W. Horner, Sam T. Shaw, W. H. Van Etten, S. H. Griffith, Nellie Main, Kate Davenport, Little Jones and Little Anne Jones.

THE SUMMERFEST FESTIVAL.

The New York Newsdealers and Stationers' Protective and Benevolent Association held its fourth annual summernight festival at Linn Park on Friday evening. The event was one of the happiest in the history of the association. Bernard Meggs managed the door, assisted by Alexander Rogers and P. J. Schumacher, while F. J. Ryan, H. Hess, S. Griffin, and J. Gross were the floor committee. The officers of the association are Thomas F. Martin, president; Robert Grant, vice-president; J. P. Mack, treasurer; J. P. Jackson, secretary. J. E. McBride was chairman of the reception committee.

MR. ABRAMS'S COMPANION.

"I have now five companies out," said E. J. Abrams yesterday, "and Paul Dresser will go out in *The Green Goods Man* early in December. Lewis Morrison has had a most successful opening and has played Faust and Richelieu both. The phenomenal success of the Western Faust company, headed by Rosalind Morrison, was a great surprise to me. At Waterbury, where the company played against Farnham's show, they turned people away."

THE KANSAS CITY AUDITORIUM.

The Henry Brothers have disposed of the Kansas City Auditorium to John D. Graham in exchange for a number of lots at Midway, N. J. The property which comprises the Auditorium hotel and Opera House is valued at \$450,000. The National Bank of Commerce holds about \$200,000 first mortgage bonds against the property, and may call it under foreclosure within a month.

A NEW ASSISTANT SECRETARY.

Theodore Bunting, who was identified with Lawrence Barrett's management for many years, has been appointed assistant secretary of the Actors' Fund. Mr. Bunting comes upon the duties of his office this week. Lester S. Gurney, who has occupied the post of assistant secretary since the death of R. A. Baker several years ago, resigns in order to enter into the theatrical business.

THE SEARCH LIGHT.

John A. Stevens is the author and owner of a play called *The Search Light*, which he produced at a matinee in England a year ago for the purpose of copyright, and which was duly copyrighted in this country two years ago, although the play has never been produced here. The title, which is Mr. Stevens' play is figurative as it relates to the story, has been used by persons in the West without authority.



AS YOU LIKE IT.

This will be a regular Sunday year in Paris. Four of the famous playwrights' pieces will be running simultaneously at different houses. There will be a revival of *Madame Sans-Gêne* at the Vaudeville; a revival of *Madame Sans-Gêne* at the Théâtre du Gymnase which, by the way, has passed under the management of Carré and Peral; an elaborate revival of *Don Quichotte* at the Théâtre du Chatellet, and *Comédie*, or the *Duchesse d'Albret*, the new piece he has written for Sarah Bernhardt, at the Théâtre de la Renaissance.

Sardou's royalties and income from the French performances alone of *Madame Sans-Gêne* are said to have amounted to \$100,000. His yearly income from the foreign rights to his plays is said to be about \$100,000, which would give a grand total yearly income of \$250,000, or three-quarters of a million francs. This is not difficult to believe, for the dramatist spends a great deal of money—probably to make up for the days when he had none to spend—and he lives in princely style. His country place at Marly-le-Roi, which was a royal residence and which he purchased from the French Government, cost him \$10,000. He has a villa at Noe and an apartment in Paris. Sardou is on the top of the steep ladder which so many ambitious playwrights are trying to scale. But as the philosopher says, there is always plenty of room at the top of the ladder. It is only at the bottom that it is crowded.

The latest music hall hit in Paris is *La Reine des Bals* at the Concert des Amateurs. The scene represents a lady's boudoir, and the fair occupant, when the curtain rises, is discovered in bed. After her maid has brought her chocolate, she rises, appearing in a short pale blue silk chemise, cut short at the sides, and a pair of black silk stockings with dainty colored garters. She takes up her stays and pretends to put them on, but is prevented by the arrival of her hairdresser. A second attempt to dress is interrupted by a visitor who obtains admission by sending in a cheque as a visiting card. His offering is not considered large enough, but he writes another cheque, and finally places the whole of his fortune at the lady's feet. While all this is going on, the various articles of the lady's wardrobe, including a pair of elaborate lace "knickers," hang on a screen in the background.

Three seasons ago was in De Wolf Hopper's company in *Castles in the Air*. Thomas Q. Sullivans fall and last his leg. A year ago Herbert Cipps, Hopper's stage manager, met with a severe accident and last week Ben Stevens was thrown from his carriage and injured. John W. McKinley is now having a fence built around himself.

Although Madeline Pollard has concluded her starting contract with Nelson Roberts I understand that she has not abandoned her intention to invade the stage. Until a few days ago Mr. Roberts was sure the company would organize and go out as arranged. At the eleventh hour, however, Madeline Pollard sent for her manager and asked him to release her, saying she had received another and more advantageous offer from one of our leading managers. Out of respect for the manager I withhold his name for it is evident that the woman's claim is unfounded.

Tomorrow.

LETTER TO THE EDITOR.

DAUGHTERS OF EVE.

To the Editor of *The Dramatic Mirror*:—
Sir:—One statement made in your article, "Daughters of Eve," in this week's *Drama*, that Alice Belpit's story, *Daughters of Eve*, contains the same fundamental idea as that of the play *Daughters of Eve*, which A. E. Lawrence and I have written for us, is erroneous to say the least. It only goes to show the truth of the old proverb, "There is nothing new under the sun."

It was necessary to be original and with a combination of the elements of *Daughters of Eve* and *Daughters of Eve*, the other important, "should have caused the creation of another." I would much like to have the date of the publication of Mr. Belpit's story, as the play *Daughters of Eve* was written more than fifteen years ago—a fact of which I have ample corroborative proof.

From the very brief summary of *Daughters of Eve* given, I gather that the situations and development of our play are entirely different. *Daughters of Eve*, in my opinion, not justified in its name. "The story is very similar, I believe."

Yours truly,

SADIE MARTINOT

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consistently and cleverly, and filled in with entertaining details of agility and mimicry. He was not at his ease at critical times, when the older members of the company were grouped with him, seeming then to play with a modest defiance to them and with an air of apology for making so much of his opportunity. He was very happy in his contacts with Catherine Lewis, who played the sensitive part of Jessie with dash and spontaneity. There is no doubt that Mr. Dusey is a very valuable addition to Mr. Daly's forces.

Miss Rehan was the Floss on the original presentation of the piece. Percy Haswell played the part on Monday night very comically, although in her scenes of coquetry she seemed ungraciously deliberate at times. Laura Hutton was a somewhat affected Dora. Francis Carpio had the part of Courtney Corbin, formerly played by John Drew, and suffered naturally by comparison. Mr. Graham at first seemed uncertain of his duties as Paul Hollyhock, but improved as the play developed, and Mr. Gilbert filled the small role of the postman with skill.

The play was staged and managed with the skill expected of Daly's Theatre.

Palmer's—New Blood

Play in four acts by Augustus Thomas. Produced Sept. 15.
Jordan Sawyer..... C. W. Goddard
Cortland Crandall..... R. M. H. and Wilson Leonard
Madeline Campbell..... Charles Thorne
Beaute Adams..... Maurice Barrymore
Mrs. Beaute Adams..... George F. Cook
Dr. Karpoff..... J. G. Sable
Madeline Crandall..... Ruth Fox
Robert M. H. Sable..... Robert W. Sable
Mr. Sable..... J. W. Fox
Frank Calvert..... Frank Calvert
C. J. Richman..... C. J. Richman
Richard Bullock..... Richard Bullock
Eliza Proctor Otis..... Katherine Gray
Katherine Gray..... Ida Conquest
Madeline Boston..... Gladys Spencer

Everything that can be done for a play has been done for Mr. Thomas' New Blood, whose *inauguration* *premiere* drew a large audience to Palmer's Theatre on Saturday night. A cast remarkably strong in names and in ability was selected to interpret it; it was mounted with the utmost skill and liberality, and it was offered to a public predisposed in Mr. Thomas' favor.

Mr. Thomas' work is always interesting, and there is in New Blood much to command admiration and praise. While it shows Mr. Thomas at his best it also shows him at his worst. It is not an "atmosphere" play like *Alabama* or *In Missouri*. Mr. Thomas this time has chosen theme, characters and environment of a different kind. Instead of reflecting life as it is found in the byways of the land, he has invaded New York and has attempted to picture certain phases of society that are apparently less familiar to him than those he treated with such charm in the pieces upon which his fame rests. Moreover, he has taken hold of one of the great problems of the time—the mighty and unyielding problem of the relations of capital and labor, and his demonstration is both inadequate and dramatically lacking.

The play lacks cohesion, and the interest of its story is divided. There is, too, in the telling of it a want of perspicuity. A wealthy manufacturer is about to merge his business in a "trust." Illness overtaking him, he has confided the management of his affairs to his son, who is something of a socialist, believing that the employer should make the employee a sharer in his profits. This son obtains a controlling interest in his father's business and then refuses to join the "trust." The men composing it conspire to ruin the individual concern when a friend of the socialist son agrees to put five millions into the concern and confront the greedy combination. This is done and the son triumphs, establishing a model industrial town with labor operatives. Meanwhile, the father has died maddeningly, and two love stories have maneuvered uneventfully to a pleasant conclusion.

The play wants backbone and virility. It

wants, also, constructive skill. But it contains several cleverly written passages, its comedy element of tension is none the less amusing, and in one or two of the characters there is shown that originality in characterization which Mr. Thomas has revealed frequently.

The cast was superior to the play. A finer company of actors has seldom been seen on the stage of this city. And yet they suffered from lack of opportunity in some cases, and from restricted opportunity in other cases.

Mr. Holland's performance of Cortland Crandall was distinctly admirable. The suspiciousness, the selfishness, the iron will of the strike capitalist were splendidly represented, and his death scene was thrillingly acted. This character severely tested Mr. Holland's versatility, but his art and his talents were amply equal to it.

Mr. Luckey was manly and natural as Van Buren Crandall, and at one or two points he touched the key of naturalness beautifully. The role is not nearly so effective, however, as its place in the story would indicate.

Mr. Coulcock as a venerable country minister was wonderfully true and simple. The part is a small one, but the veteran actor made it deeply impressive.

Mr. Harryman in *Barstow Adams* has a role that suits his temperament and manner. So well does he appear in it that the anomaly of an English accent scarcely mars his interpretation of the young Chinaman.

Mrs. Nash, Saville and Fox did careful work as the clergymen, the physician and the lawyer respectively. The members of the "trust" were well represented by Messrs. Eleria, Fox and Calvert, whose "make-ups" were capital.

Mr. Richman, a young actor of fine promise, was incisive and forceful as Kervan, the master mechanic who represents the labor union. He has a deep, strong voice of pleasant quality; his delivery is simple but manly, and his bearing is naturally good. Mr. Thropp created some amusement as a half-baked character.

The women of the cast were less successful than the men, probably because Mr. Thomas has made the women parts particularly weak and colorless.

Miss Otis wore several gorgous gowns; but she was not able to make the peculiarly artificial and absurdly heartless character of Mrs. Crandall acceptable. Mrs. Crandall is a human puzzle, the key to which Mr. Thomas has hidden somewhere.

Miss Grey was a pretty and interesting Gertrude, albeit she was insipidly a good deal of the time. Miss Conquest was a sweet Elmer and Miss Boston played Gladys brightly.

The scenery was handsome and every detail of decoration and furniture was complete and artistic.

Herald Square—Arms and the Man.
Comedy in three acts by Bernard Shaw. Produced Sept. 17.
Major Paul Petkoff..... A. S. Pitt
Nina..... Walter Slezacek
Major Sergius Saranoff..... Henry Jones
Captain Bluntschli..... Richard Mansfield
Catherine Petkoff..... Mrs. Helen Brodin
Louisa..... Amy Bushy
Ratna..... Beatrice Cossins

The Herald Square Theatre was opened last evening with Richard Mansfield in *Arms and the Man*. This is the play that caused so much discussion on its original production in London. It was billed as a "romantic comedy." But some of the critics persisted in their belief that the author, Bernard Shaw, was simply satirizing the weaknesses of the conventional drama.

The incidents of the plot hover on the border line of drama and burlesque. In the opening scene Captain Bluntschli, a Swiss captain of the Servian army, is flying from the victorious Bulgarians. He takes refuge in the bedroom of a Bulgarian young lady, Ratna Petkoff, who is the daughter of one Bulgarian major, and is betrothed to another. The latter, Major Sergius Saranoff, is regarded as a national hero.

Captain Bluntschli favors Ratna with his

views on the subject of warfare. There are two classes of soldiers—the old and the new. The new are all enthusiasm and recklessness without science and beneath contempt. The old have learned wisdom by experience and look after the "grub" rather than the pistols. They are paid to win battles not to show themselves off as heroes. He declares that he never fights if he can help it, and that he always takes with him into action a box of chocolate creams. Ratna being duly impressed by his impudence, induces him and ultimately saves him by disguising him in her father's coat.

In the second act, Major Paul Petkoff and his prospective son-in-law have returned from the war. Petkoff is painfully aware that his chief victory was won by a mistake, but Sergius is a palpable fraud, who indulges in hankies, and gushes to his fiancée about the higher love. Amon, the Swiss captain arrives with the borrowed coat in a carpet bag. Then the Major discovers his daughter's portrait in one of the pockets. The portrait's inscription, "From Ratna to her chocolate-cream soldier," leads Sergius, as a matter of form, to challenge Bluntschli to a sword combat for having dared to supplant him in his sweetheart's affections. Finally there is an amicable arrangement, according to which Ratna marries the captain, while Sergius partakes of a scheming waiting maid.

There are ingredients of Gilbertian satire in the leading characters. Sergius is apparently a mockery of bogus military heroes. He is not only a fraud on the battlefield, but stoops to flirt with a servant girl as soon as his fiancée's back is turned. The Swiss captain, on the other hand, talks as if cowardice were the proper caper, but does not dread a duel with the supposititious hero. He lectures about common sense, but ultimately confesses that he is the victim of a romantic disposition. Ratna professes to aim at high ideals, but with feminine inconsistency promptly proceeds to fall in love with a man who expresses his utter contempt for everything and everybody that is not thoroughly practical.

Richard Mansfield gave a telling character sketch of Captain Bluntschli. For reasons best known to himself he invested the character with the peculiar walk and other mannerisms that he employs in portraying the role of Baron Chervil.

Beatrice Cossins was delightfully impudent as Ratna. Henry Jones as Sergius, H. S. Pitt as Major Petkoff, Walter Slezacek as Nina, Mrs. Helen Brodin as Catherine Petkoff and Amy Bushy as Louisa all acted effectively in their respective parts.

From the performance last evening there can be no doubt that Arms and the Man belongs to the same class of satirical comedies as Gilbert's *Engaged*, whether the author intended it as such or not. Its unconventionalities and hits at stage heroes were greatly relished by the large audience present. The dialogue, however, is too trivial to obtain any great degree of popularity with the average theatergoer.

The remodeling of the former Park Theatre has proved most effectual in every respect. The white brick walls have been replaced by a tasteful facade in the style of the Italian Renaissance. A striking effect is produced by the colonnade that supports the balcony, and a number of arched windows, the entire exterior being illuminated at night by innumerable electric lights under the eaves.

The decorations of the interior are fashioned after the renaissance style. The colors are pink, blue, green and gold. The doors and screens are provided with glassed art glass. To the right of the lobby is a café, also decorated in light shades of the French school. The open space from the lobby to the foyer is furnished with comfortable chairs and sofas. The carpeting is in maroon and black.

The seats in the auditorium have the latest improvements. The stage is unusually large, and taken all in all, the present manager, Charles E. Evans, has in the Herald Square

Theatre an enviable house for metropolitan productions.

Standard—The New Boy.
Farce in three acts by Arthur Law. Produced Sept. 17.

W. J. Le Moyne	Frederic Robinson
Doctor Candy, LL.D.	Willie Seears
Archibald Beanie	George Buckus
Theodore de Blaize	W. H. Stanley
Bullock Major	Charles Gross
Mr. Stubber	Henry Kendall
Mr. Bonnick	Frank Bushy
Nance Roach	Eliza Gardner
Susan	James Cady
Policeman	

The New Boy, which was produced at the Standard last night before a large audience, is hardly likely to repeat the success of the pieces of a similar kind that have been imported from London lately. Its humor is weak and the story wildly improbable.

The fun of the play grows out of the adventures of a tractable husband who is forced into a strange situation by a pederastic wife. This wife has an opportunity to get a fortune. Dr. Candy, an old lover of hers, who keeps a boarding school and believes her to be a widow, has promised to leave her his money if she will not remarry. She learns of this only as she arrives at the railroad station on her way to pay him a visit with her new husband, whom she consequently undertakes to pass off as her son. The husband consents to this subterfuge unwillingly, and his troubles then begin.

The schoolmaster suggests that the husband become his pupil. The wife, to carry her purpose, falls in with this idea, and the husband is forthwith installed as the associate of the other boys of the school, by whom he is tagged beyond endurance. For some offence laid upon him by the mischievous fellows in the school, the village officials sentence the husband to be whipped. He is saved from this, however, and the end is happy.

The title role was capably played by Willis Seears, and Helen Kendall made the most of the part of the wife. Frederic Robinson made an acceptable schoolmaster, and George Buckus was good as a young Frenchman. W. J. Le Moyne had a bad part and probably did the best he could with it. Jessie Bushy made a bright and sympathetic ingenue.

Grand—The Great Brooklyn Handicap.
At the Grand Opera House last night was given the first performance in this city of Alice E. Ross' melodrama *The Great Brooklyn Handicap*.

The play pleased the audience. All of the characters were old friends. There was the rich banker with a son in money difficulties whom he finally succeeds of stealing a diamond neck-lace worth \$10,000. And, of course, the banker had a ward who has a black dress and a past. Equally of course, there is a seductress who discovers the real thief and marries the son. The comic effects were excellent.

Mary Saunders is the one member of the cast deserving of special mention. She played with nerve, discretion and tact.

Hilbert—The Tide of Life.
The Tide of Life, a five-act play by Edward Hilbert, was produced at Hilbert's last night, and was well received by a good-sized audience. The first act shows amateur wad living in a slip at South Street, New York. The second discloses a bar, in which a nest of tramps lodge. The third shows the house of a judge on the Hudson by moonlight, and in this a train of cars passes in the background, while the horses leap from a hedge upon one of the cars. The fourth act takes place in an office building. To escape arrest a criminal leaps from the second story, catches an electric wire, and is electrocuted in view of the audience.

America—The Prodigal Daughter.
A fair-sized audience greeted the return of The Prodigal Daughter to the American Theatre last evening. Amelia Bingham was charming and sympathetic as Rose Wadsworth. Harry Dugay

To Managers Nixon and Zimmerman, Havlin, Hutton, Although, McCutcheon and others, for their confidence in us. The doubtful ones can now submit their open time and safely consider "a winner" in

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READING, PA., Sept. 7, 1894.

MY DEAR MR. JUNE:

I must say I am pleased with your production. You have one of the best farce-comedy performances now before the public. I think it much better than Mr. Gaites' original effort, *A Railroad Ticket*, when first presented here; and with a few slight alterations, that will suggest themselves, you will take your place among the money winners and makers of friends.

Yours very truly,

JOHN D. MISHLER.

CEO. W. JUNE, Manager.

pleased as Captain Harry Vernon, and rode "Roquefort" with considerable skill.

Frank Blair and Edith Hurilla made big hits as Lord Banbury and Dorcas Gentle.

Columbus—Old Glory.

Old Glory, by Charles T. Vincent and W. A. Brady, was presented to the patrons of the Columbus last Monday evening. The plot treats of the recent troubles with China and the gallant defense of the American flag. The melodrama is filled with dramatic situations which the large audience greeted with enthusiasm. In the second act an attempt to pillage the office of the American Consul is made, and in the third the heroic act of an American girl saves the *Baltimore* from being wrecked. A battle at sea with its realistic scenery made a sensation. The principal members of the cast worked faithfully, and the *Tarzajado* Troupe made a hit.

Tony Pastor's—Variety

John F. Fields' Drawing Cards offer entertainment at Tony Pastor's this week. The company, which is a clever one, includes Fields and Hanson, instrumental comedians; the Kaffi Brothers, acrobats and tumblers; John and Harry Dillon, in "songs bent and twisted;" Johnnie Carroll, comic singer; Mann and Abaco, in a funny act; Charley Cox, trick conversationalist; Maude Beverly, character vocalist; Edgar and Curran, comedians and dancers; George A. Austin, "the wire king" and illustrated and Guyer, character duettists and dancers.

Fourteenth Street—Struck Oil

A company under the management of Augustus Pitou presented *Struck Oil* to a well-filled house at the Fourteenth Street Theatre last evening.

Jane Stuart, as the daughter of a German shoemaker, acted and sang in a manner which called forth generous applause.

Al R. Wilson as the shoemaker, and Will Ham Herbert as Eben Skinner, a scheming elder, both gave creditable characterizations. The minor parts were all well taken. The performance ran smoothly throughout.

Koster and Bial's—Variety

A new feature at Koster and Bial's this week is an addition to the living pictures, called "The Circus." The subject represents a ring scene, illustrated by a dozen figures. The vaudeville entertainment is furnished by Martetta Di Dio, Eugene Fouger, Ivan Tschernoff and his dogs, Les Phantos, the Hatters, Les Freres Martinetti, and the like.

Jacobs—My Aunt Bridget

George W. Monroe, whose round face is always welcome to East Siders, was seen at Jacobs' last evening in an up-to-date version of *My Aunt Bridget*. Mr. Monroe is one of our cleverest female impersonators. The supporting company was adequate.

Shrine Opera House—The Passing Show

The Passing Show, with its levy of pretty girls, bright music and clever burlesque, moved into the Shrine Opera House on Monday for a week's stay. The company, with a few exceptions, is the same that presented the piece during its long run at the Casino.

People's—Fritz in a Madhouse

J. K. Emmet appeared before a good audience at the People's on Monday night in *Fritz in a Madhouse*, supported by a company that meets all the requirements of the play. Mr. Emmet was particularly happy in his scenes with the children, and was warmly applauded.

At Other Houses

Fanny Rice's new piece, *Miss Innocence Abroad*, greatly pleases the Bijou clientele.

At the Garden the *442* seems to have renewed its original popularity.

Francis Wilson pleases the audience at Avery's in *The Devil's Deputy*.

The Victoria Cross continues successfully at the Lyceum.

Buffalo Bill's Show at Ambrose Park still draws multitudes.

The new Shenandoah has surpassed the record of The Old Homestead for patronage at the Academy.

Dolla Fox prospers at the Casino in *The Little Trotter*.

De Wolf Hopper has scored a marked success in *Dr. Syntax at the Broadway*.

Joseph Haworth plays all this week in Rosedale at the Star.

THE BROOKLYN THEATRE

Amphion.—In Old Kentucky.

The pickaninny hand, the horse race, and the other pleasing features of *In Old Kentucky* kept a large audience worked up to a high pitch here on Monday evening. Manager Knowles has so much tact in the drawing power of the play that he has booked it for two weeks.

Park—Love Wag.

Stuart Robson opened a two weeks' engagement Monday, presenting the old comedy *Leap Year*, by Buckstone, before a large audience. Mr. Robson was at his best, and Mrs. Robson proved an able assistant.

Grand—The Prodigal Father

A good audience greeted the company which presented *The Prodigal Father* here on Monday evening. The vaudeville features introduced by Monroe and Mack and William Jette were applauded.

Columbia—Charley's Aunt

The second week of *Charley's Aunt* opened with a boom on Monday evening, and the "standing room only" sign will probably be called into use for the rest of the engagement.

Bijou—The Power of the Press

Augustus Pitou's company, playing *The Power of the Press*, pleased a great number here on Monday. J. J. Held's face is once more a familiar feature of the Bijou's business office.

Star—The Silver King

Wilson Barrett's old success drew a big house here on Monday night, and the clever acting of Carl A. Haasen and his associates was loudly applauded.

A MAGICIAN'S CONCERT

The week before last Herrmann and Kellar played rival engagements in Montreal and a little managerial warfare was the consequence. Dudley McAdow, manager of Kellar, was in the city last week. He was in a beaming humor.

"We did not seek the fight," said Mr. McAdow. "We were booked for the week at the Queen's Theatre a long while ago. Herrmann heard of it and finding that the same week was open at the Academy of Music he secured it, with the avowed intention of 'doings' Kellar. We did not seek the contest, but being in it we followed Polonius' advice.

"I fairly covered the city of Montreal with bills and lithographs of Kellar. I took large spaces in the newspapers and had our advertisements printed in red ink. I had flags put on every street car in the place. No stone was left unturned and the result was that our rival was out-advertised from the start.

"Frankly, the result far exceeded my expectations. Kellar had played but once before in Montreal while Herrmann was an old favorite. From the opening night our receipts were away ahead of Herrmann's, and instead of his 'doing' us we 'did' him. That's the story of the fight in a nutshell."

HELEN DAUVRAY MAKES A HIT.

Special to The Mirror.

ROCHESTER, N. Y., Sept. 17.

Helen Dauvray made an instantaneous hit with her new play, *That Sister of Mine*, produced at the Lyceum to-night. The cast is strong and equal to all demands.

Annie Ward Tiffany and William Courtleigh were especially good in their respective roles. The minor dams by Helen Dauvray and Will Mandeville in the second act brought down the house and won repeated encores. George Henderson, Arnold Daly, Frank A. Donohue, T. H. Hunter, Lorenz Atwood and Rose Tiffey gave excellent support.

The performance ran smoothly, and the play proved successful throughout.

J. W. CARRINGTON.

MARIE WAINWRIGHT'S NEW PLAY.

Special to The Mirror.

NEW YORK, N. Y., Sept. 17.

Marie Wainwright was well received here to-night by a large audience, in her new play, *Daughters of Eve*. The scene of the play is laid in London. The play and the star were very well received and enthusiastically applauded. Miss Wainwright was given two curtain calls at the end of the second act.

E. J. SCHAFFNER.

Address all communications to
Yours Originally.

THE PRINCESS BONNIE.

The second season of Willard Spenser's opera, *The Princess Bonnie*, will open at the Broad Street Theatre in Philadelphia on Oct. 1. The cast will be as strong as that which appeared in it last season, and a continuation of its great success may be looked for in the Quaker City and the other places it will be taken to this Fall and Winter.

A WILD DUCK.

Manager George W. June is elated over the pronounced hit made by *A Wild Duck*, the new farce-comedy by Joseph M. Gaites. John D. Mishler predicts that it will be a money-winner, and he is a man of considerable judgment. The piece has many novel features and it is rich in vaudeville specialties of a high order. Mr. June in his venture has again proved his claim to originality.

CHORIP.

The portrait of De Wolf Hopper published in our last issue was taken from a photograph by F. A. Perlet.

Herman Perlet has been engaged by P. C. Whitney as musical conductor of the Louise Beaudet Opera company. Mr. Perlet recently completed a new opera.

Manager Rose, of the Castle Square Theatre, Boston, was in the city Thursday and Friday, closing contracts for the opening production at that new house.

Marie Wainwright opened the new Drake Opera House in Elizabeth, N. J., last Saturday night, in *As You Like It*. The event was the most notable one in local amusement annals.

Alexander Salvini arrived on Sunday.

Corra Prior writes that she has not brought suit against Gerald and Martin, of *The Police Inspector*, for breach of contract, although she has grounds for such a suit. Miss Prior has gone to Boston to rehearse the part of Muggs in *Muggs' Landing*.

The standing-room question has been amicably settled between the managers and the fire commissioners. Hereafter, admissions may be sold but the sides must be kept free of standees.

WHAT WILL THE NEW YORK CENTRAL DO NEXT?

After having his thirst whetted, like a tiger by the taste of blood, by the wonderful performances of Eugene No. 999, the *genie* who presides over the transportation department of the New York Central Railroad is rampant again, and laboring persistently to find means of attaining the speed of lightning. He is at work in his cell, by stealth and at midnight, and before many moons have passed we expect to see a terrible apparition coming up the Hudson River like the war chariot of Jove.

We may expect a monster engine, with double boilers of enormous power and wheels as tall as a shot tower—which will trot up to Albany in an hour, skip over to Utica or Syracuse at half an hour's schedule and cover the distance from New York to Buffalo in three hours. Then we shall need some means of artificial respiration.—*Midland, Mass., Mercury*.

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CORRESPONDENCE.

[CONTINUED FROM PAGE 9.]

that they will play only the best attractions, and but limited number, so that business should be good.—**ARMORY HALL** (S. L. French, manager): The season will open with Fitz and Webster in *A Breezy Time*.

SCRANTON—**THE FROTHINGHAM** (J. H. Laine, manager): (Hattie Bernard-Chase 7, 8 in repertoire to fair business)—**ACADEMY OF MUSIC** (M. H. Burwander, manager): M. B. Leavitt's co. in *Sunder and Bower* 7; good business.

PHILADELPHIA—**WAGNER OPERA HOUSE** (Wagner and Keis, managers): The season was opened by Inez Meissner in *The Prime Donna* 7, to a large audience. *Gloriana* in *A Circus Clown* 12.

NEWCASTLE—**OPERA HOUSE** (R. M. Allen, manager): The season opened with A. V. Pearson's *Land of the Midnight Sun* to a large and well-pleased audience. M. H. Henry's *Minstrels* 7; good performance and business. *Bar Diamond* 12; inferior, to a small but well-pleased audience 12.

HAZELTON—**GRAND OPERA HOUSE** (G. W. Henssler, manager): A *Breezy Time* opened the season here to a crowded house 8. *Spider and Fly* gave a good performance to good business 10. William Barry in *The Rising Generation* 12; satisfactory business.

MEADVILLE—**ACADEMY OF MUSIC** (E. A. Hempstead, manager): Although the State Fair was held here last week it didn't benefit any of the attractions at the South African Church Choir co. did a very light business 7, 8. *State Fair* 8, 9, 10, 11, 12; fair but little better. *Oscar Stinson* in *The Colonel* (An Arabian Night under another name) drew but fair audience 2.

TYRONEVILLE—**OPERA HOUSE** (John Galan, manager): The season opened with Oscar P. Stinson's *Colonel*. Audience small but well-pleased. *Sally Archer* played the same piece last week. *Spider and Fly* 10, 11, 12; good business. *Circus Clown* 13.

EDINBURGH—**GRAND OPERA HOUSE** (John Galan, manager): The season opened with Oscar P. Stinson's *Colonel*. Audience small but well-pleased.

PHILADELPHIA—**GRAND OPERA HOUSE** (George D. Hartman, manager): Charles A. Lester in *On, What a Woman!* followed a crowded audience 7. *Spider and Fly* 8, 9, 10, 11, 12; inferior, to inferiority of theater and audience.

DETROIT—**GRAND OPERA HOUSE** (L. A. White, manager): *The Colonel* 6; good business. Charles A. Lester in *On, What a Woman!* 7, 8, 9, 10, 11, 12; *Circus Clown* 13.

NEW YORK—**GRAND OPERA HOUSE** (G. C. Pease, manager): *Winter Wishes* 7, 8, 9, 10, 11, 12; good and well-pleased audience. *Pease* 13.

NEWCASTLE—**G. A. R. OPERA HOUSE** (Joseph Gould, manager): Lesser Sisters failed to appear 8. They could have had a crowded house. *A Breezy Time* or *The Side Show* 9, 10, 11, 12.

PHILADELPHIA—**GRAND OPERA HOUSE** (J. A. McDaniel, manager): William Barry in *The Rising Generation* 7; good business. *A Breezy Time* 8, 9, 10, 11, 12.

PHILADELPHIA—**GRAND OPERA HOUSE** (Moses A. Gold and Will H. Miller, managers): All four acts in first appearance here to a small but well-pleased audience.—*Bar Diamond* 7, 8, 9, 10, 11, 12; the *World Series* over, for their sake.

PHILADELPHIA—**GRAND OPERA HOUSE** (W. H. Miller, manager): *Bar Diamond* 7, 8, 9, 10, 11, 12; good business. *Spider and Fly* 10, 11, 12; inferior, to inferiority of theater and audience.

PHILADELPHIA—**GRAND OPERA HOUSE** (G. F. Pease, manager): *Bar Diamond* 7, 8, 9, 10, 11, 12; good business. *Spider and Fly* 10, 11, 12; inferior, to inferiority of theater and audience.

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Halifax..... Jan. 26

Montreal..... Jan. 27

Halifax..... Jan. 28

Montreal..... Jan. 29

Halifax..... Jan. 30

Montreal..... Jan. 31

Halifax..... Feb. 1

Montreal..... Feb. 2

Halifax..... Feb. 3

Montreal..... Feb. 4

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Montreal..... Feb. 6

Halifax..... Feb. 7

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RENT WEEK

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